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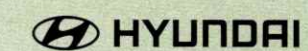


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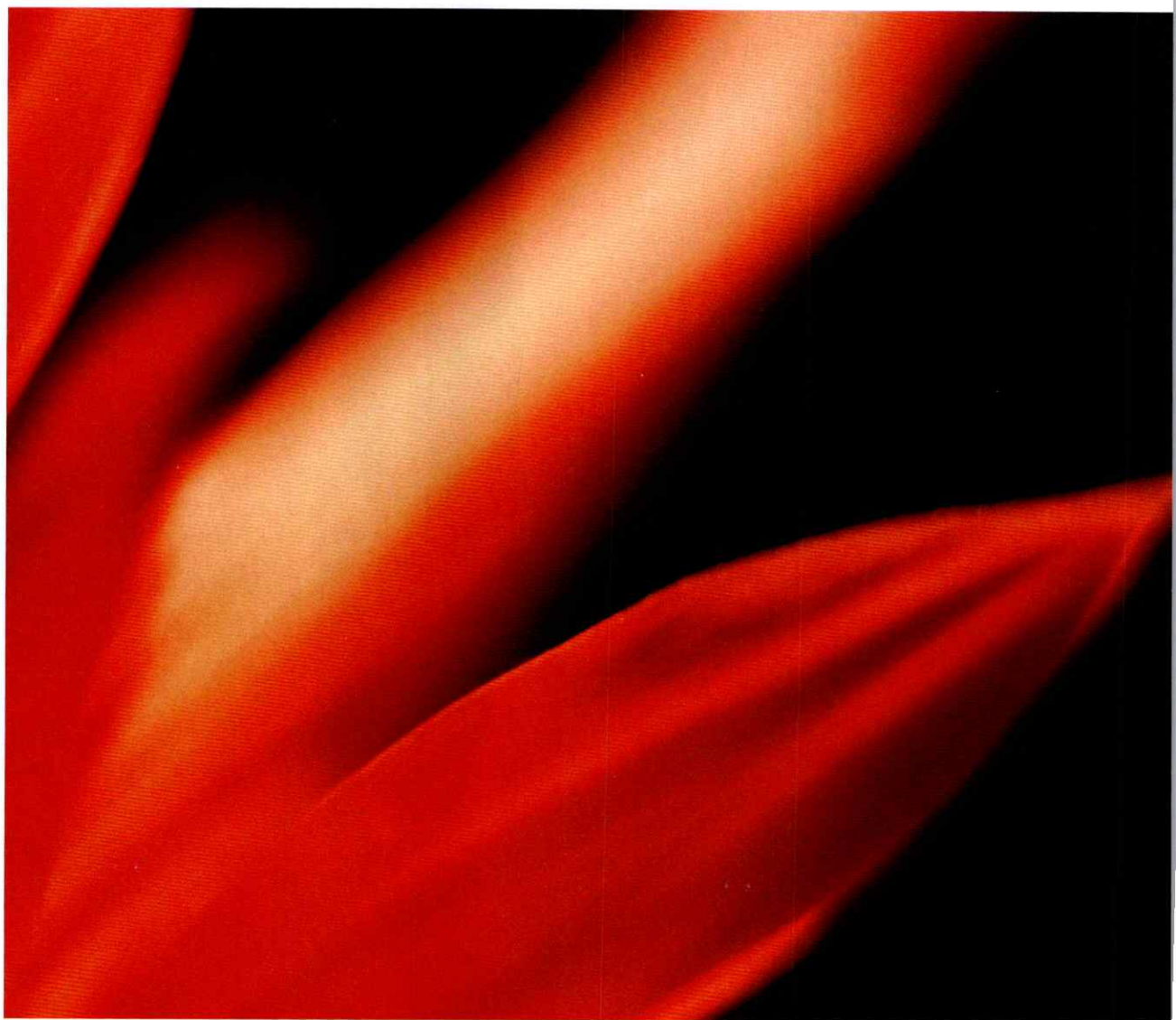


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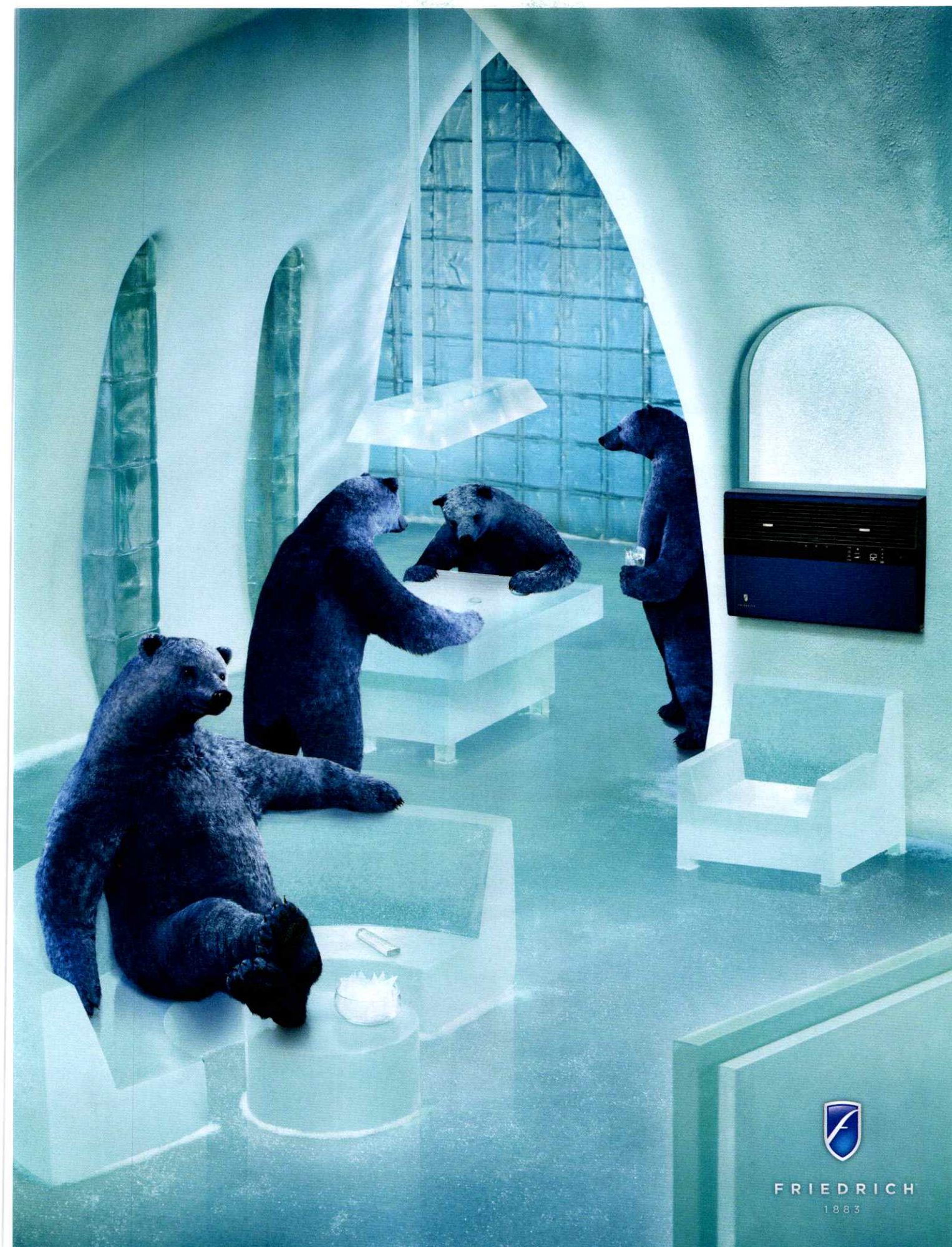
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Megacities

June 2010

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Editor's Note

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Bigger Is Better

Despite the late urbanist and writer Jane Jacobs's prophecy of the death of cities, the world is getting denser by the minute. More than 50 percent of the world's population are urbanites; another 25 percent are expected to call themselves city slickers by 2050. Better get to know your neighbors.

Story by Mark Lamster

Illustration by Andrew Holder

Dwellings

80

Seoul, South Korea

Bringing the outside in was the top priority for architect Byoung-soo Cho and his wife, Eunsil Kim, when planning their home in Seoul. Turning to traditional Korean domestic design, in which the house surrounds a central courtyard, proved profitable, as it allowed for windows on each exterior wall—all 16 of them!

Story by Winifred Bird

Photos by Jeremy Murch

90

Jakarta, Indonesia

Indonesian architect Ahmad Juhara had all of "Jabotabek"—Jakarta and its satellite cities Bogor, Tangerang, and Bekasi—at his fingertips when he designed Nugroho Wisnu and Tri Sundari's home. Instead, he sourced 90 percent of the materials from within a one-kilometer radius of the site.

Story by Simon Pitchforth

Photos by Matthew Williams

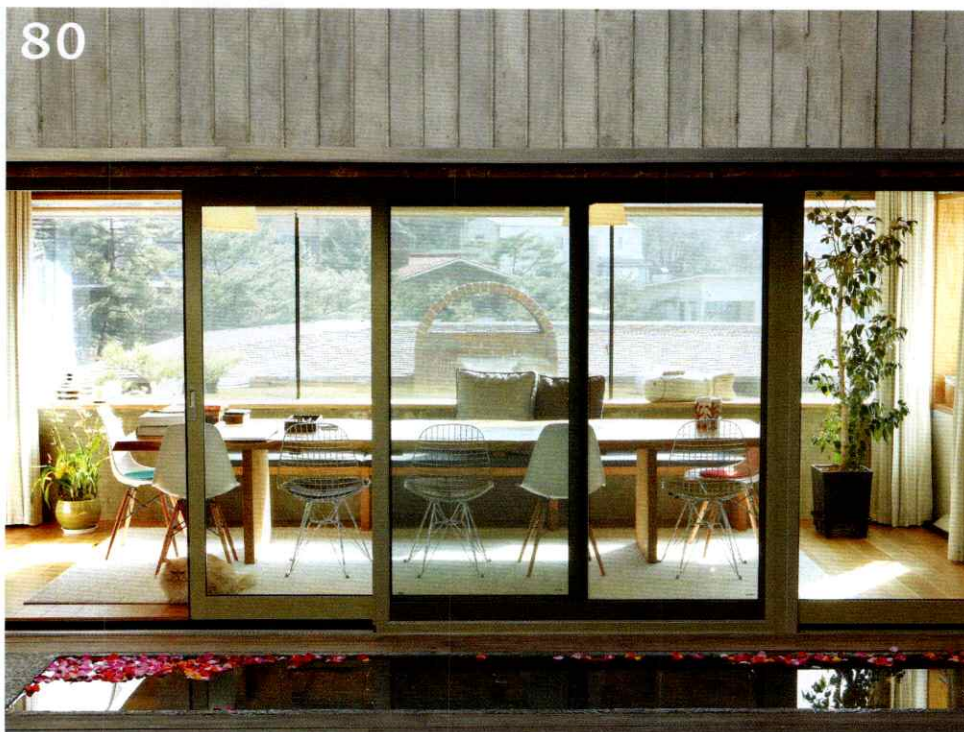
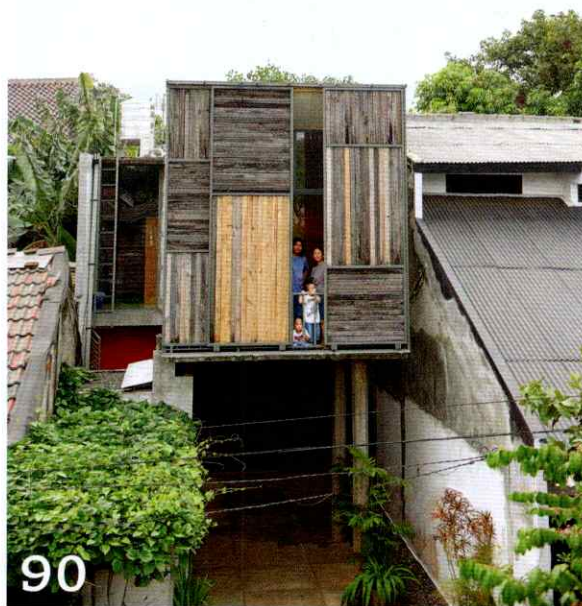
100

São Paulo, Brazil

Reinaldo and Piti Cóser wanted a garden and ended up with a house. Their new home in São Paulo—a city they adore for its restaurants, shops, and burgeoning art scene but abhor for its traffic and sprawl—is a personal paradise in concrete, unfinished gesso, and Brazilian teak.

Story by Robert Landon

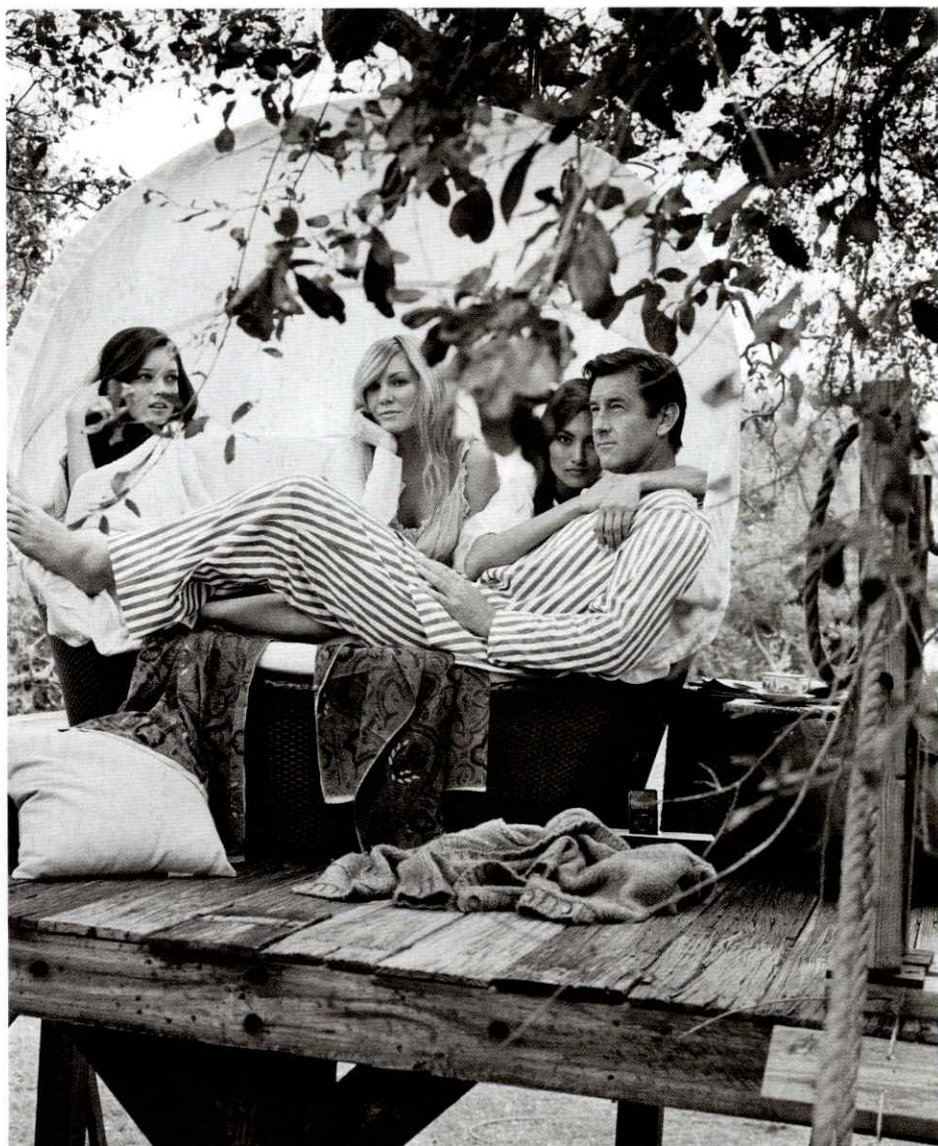
Photos by Cristobal Palma



Cover: Chimney House
São Paulo, Page 100
Photo by Cristobal Palma

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In the Modern World

We scoured the globe for the latest in modern design and found Dutch designer and Droog cofounder Gijs Bakker at work on a Taiwanese venture, a house we love in Ireland, and a new bound collection of newsletters from Storefront for Art and Architecture here in the USA.

51

My House

When Nicolette de Waart and her family of six moved from the succulent suburbs of Amsterdam to the bustling streets of Singapore, their prospects of finding a house capable of becoming a home looked slim, but perseverance (and careful curation) paid off in the end.

58

Off the Grid

Architect and homeowner Luke Tozer took on the challenge of building on an eight-foot-wide site in London, then upped the ante by searching out a drilling rig and construction equipment narrow enough to install geothermal and rainwater-harvesting systems into the slender space.

66

Detour

After two decades abroad, writer and Mumbai native Suketu Mehta returned to the city to travel its criminal underbelly as well as the sets of Bollywood, which he documented in his 2004 book, *The Maximum City*. Here, he takes us on an architectural adventure through India's cultural capital.

112

Concepts

Designers everywhere are eyeing the Interstate Highway system's bounteous and boundless real estate with ideas from tiny turbines to maglev rail lines. Mid-century urban idealism may not be dead after all.

“Basically, we wanted a place where we could just shut the door and travel.”

Reinaldo Cóser



118

City Parks 101

An afternoon in the park has evolved from picnicking in the local cemetery to sunbathing atop a retrofitted railroad trestle. *Philadelphia Inquirer* architecture critic Inga Saffron walks us through the best, worst, and future of city parks.

135

Sourcing

Forget about foraging through the wastelands of the Web to find the products, furnishings, and designers featured in this issue. We've rounded up all the information you need in our one-stop Sourcing page.

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Finishing Touch

In Bangkok, where warm winters give way to scorching summers, the architects of the Met gave everyone a backyard, even on the 66th floor.



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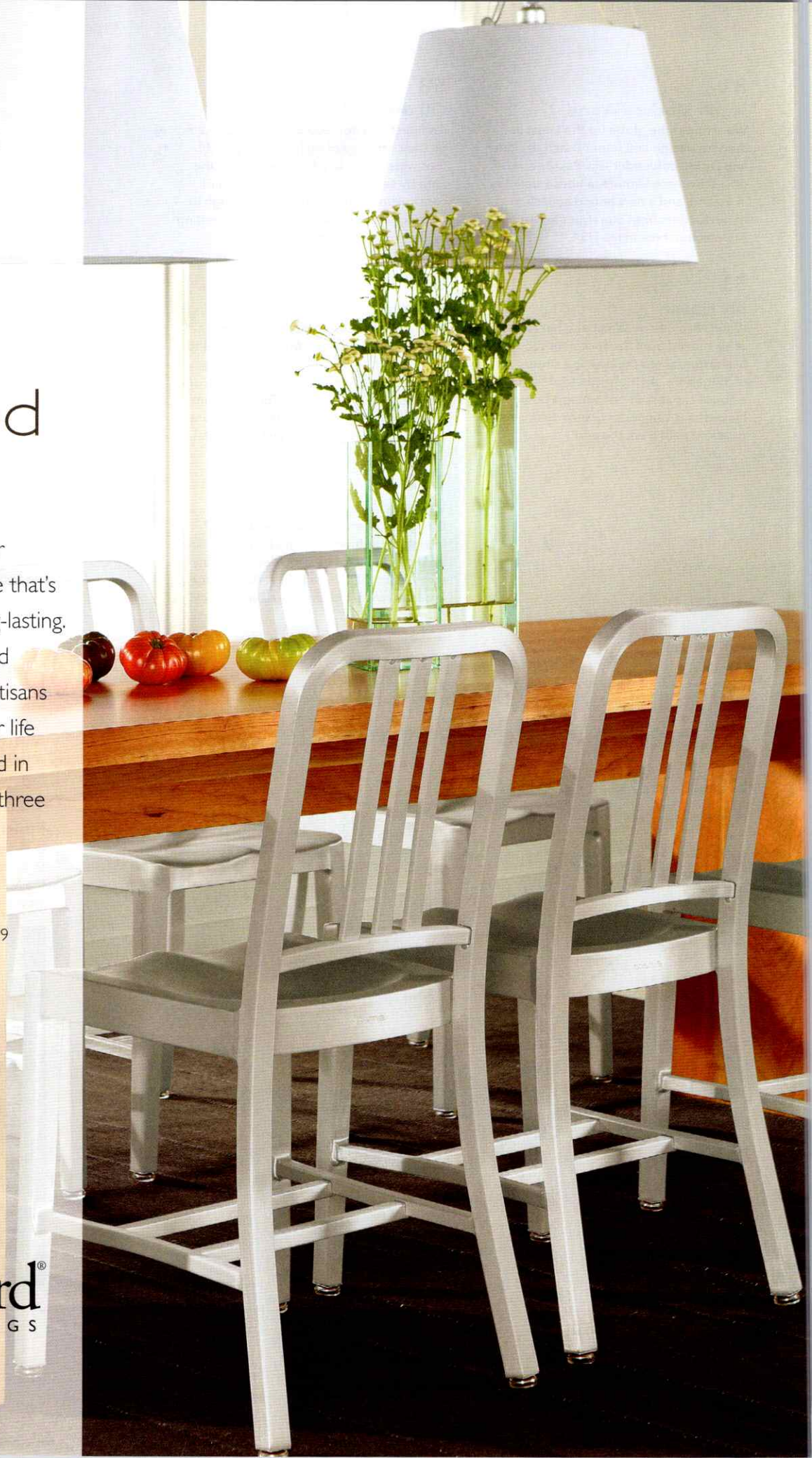
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On the Roads

Stepping off the curb into eight lanes of moving traffic is the closest I've ever come to a leap of faith. All it required was a dose of self-imposed laughter ("ha ha, yes, this is absolutely crazy; let's go!") and, naturally, a little old lady to lead the way. Back at home, that sort of jaywalking—steadily advancing Frogger-style to the opposite side of the street as scooters and cars simply flow around you—would be madness, but in Vietnam, it's a requirement of pedestrianism. The mercurial, byzantine traffic of Ho Chi Minh City is notorious, relentlessly moving in all directions at once from before dawn until well after the sun sets. "Nobody knows where they're all going," our guide Trang told me, "it's our great mystery."

Over the last fifteen years, Vietnam rapidly modernized, urban populations boomed, and the number of scooters in the country grew to hover around an astonishing 20 million. The city's roads, once dominated by bicycle traffic, have been forever altered by the motorized, horn-honking swarm.

There are plans for a subway system in Ho Chi Minh City, but amid the buzzing streets of this seven-million-person metropolis the notion of orderly 21st-century public transportation seems as alien as your average UFO. And though the city may not be the largest on the planet, its trajectory is as good an example as any as to what the future holds for a developing world with ever-expanding urban areas: more people, more ambition, more competition, fewer resources, no way back.

Of the many newsworthy events that have transpired in the last few years, there is none more newsworthy than this: For the first time, more humans live in cities than in rural areas. As Mark Lamster lays out in this issue's *Dwellings* introduction (*Bigger Is Better*, p. 79), the percentage is only set to increase over the coming century. With this in mind, we travel in this issue to three cities on the leading edge of this curve—Seoul, South Korea; Jakarta, Indonesia; and São Paulo, Brazil—to find out what life is really like in the really,

really big city. We went in search of how design may be alleviating or contributing to problems both big and small, and we came back with fascinating results.

In particular there is one line that haunts me. Simon Pitchforth reports that "Jakarta's arteries are set to reach total gridlock by 2014" ("Jakarta," p. 90). Total. Gridlock. The words conjure an image somewhere between *Falling Down* and the pile-up at the end of Richard Scarry's *Cars and Trucks and Things That Go*. If we were talking about 2050, then I could just assign the concept to the part of my brain that processes science fiction, but this is only four years from now! Not surprisingly, Wisnu Nugroho, the Jakarta resident we visit, discusses the rigorous planning and forethought required for commutes or weekend trips to the mall and the frustration of getting stuck in all that inevitable traffic. Though tomorrow's cities will face untold issues—from food and water supply to sanitation and housing—having a decent way to get from Point A to Point B will always be near the top of the list.

Part of why all this resonates so heavily with me is because even in the world's biggest cities, we tend to live our lives among a select group of people in closed-off spaces. Through our activities and friends we find community and form tribes, but it is nigh on impossible to experience a community that incorporates all of the other inhabitants of a multimillion-person metropolis. Except, I would argue, in traffic—whether it's in the ubiquitous flow of Ho Chi Minh City scooters, Jakarta's gridlock, or a parcel of bicycles making its way down San Francisco's Market Street. The street is one of the few places left where we are comfortable regularly interacting with strangers, and no matter our stripes, we are all subjected to its whims. Only in the midst of it do we finally get a sense of our scale. When we say that a city has a life of its own, it is in traffic that we can feel the otherwise intangible rhythms of its heartbeat. The best way to get a reading on any given place may be to hit the road. ■■■

Sam Grawe, Editor-in-Chief

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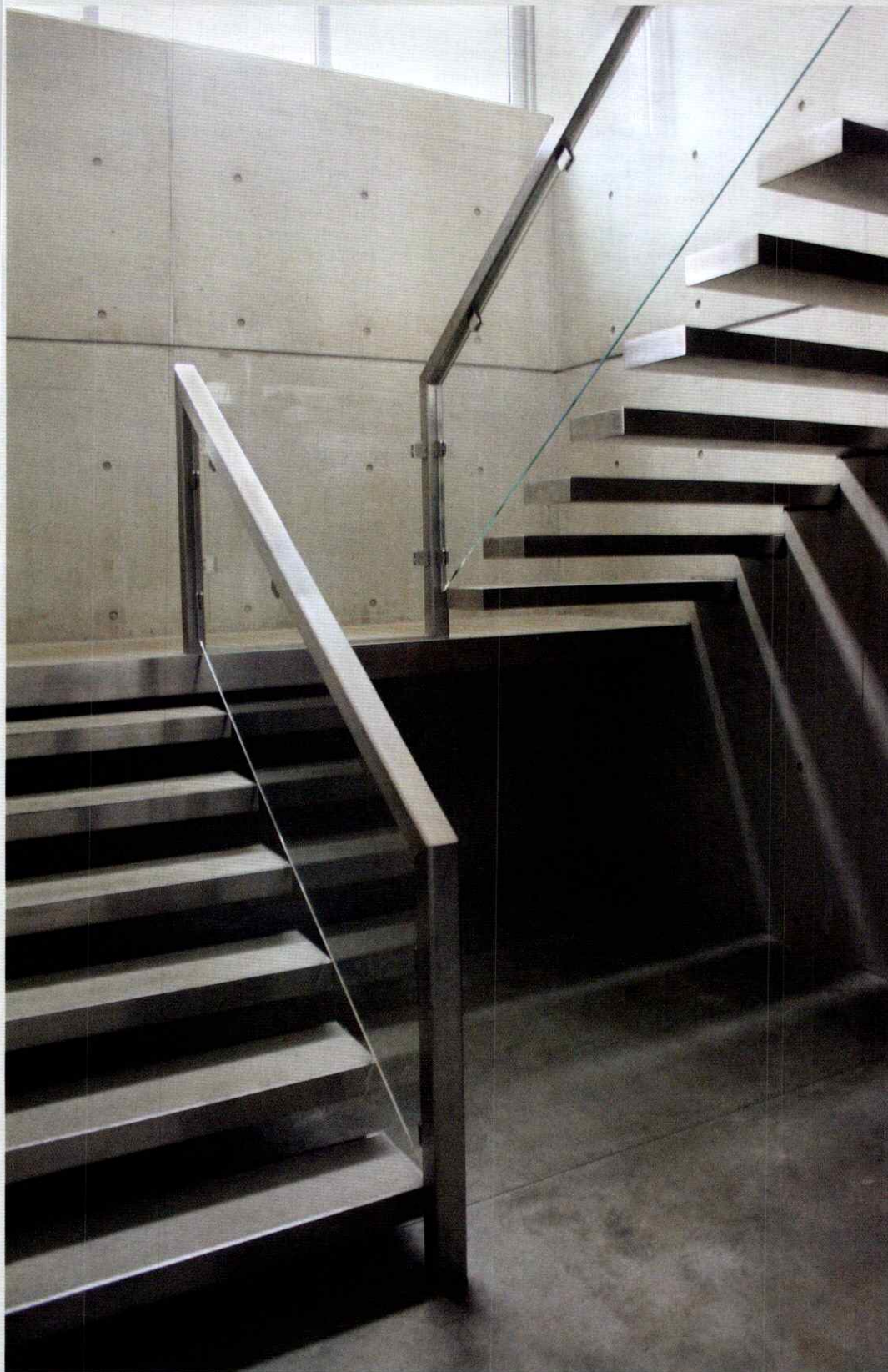
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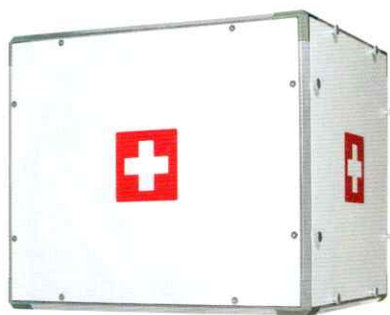
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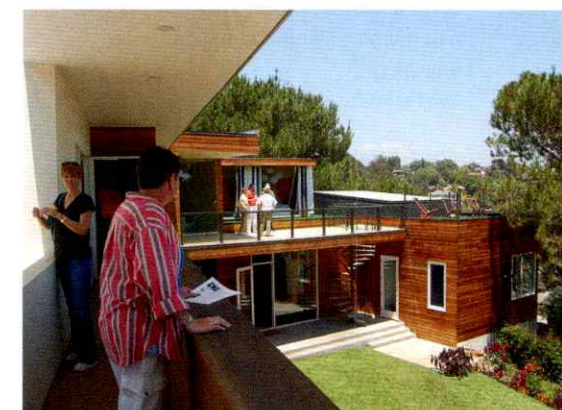
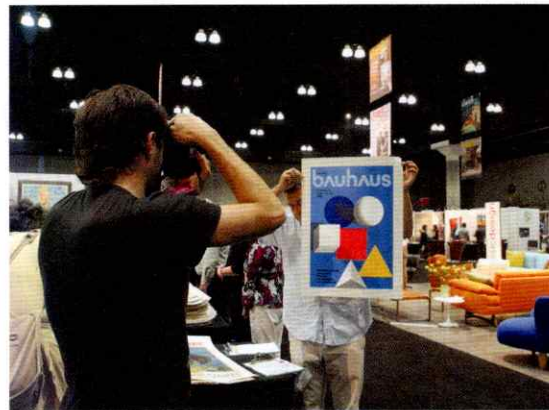
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There was much to be excited about in the March 2010 issue's great articles about kitchens and food: "At the Elm" about the houseboat in Amsterdam, a favorite city of mine; "Laptop Chef" because I discovered how to integrate my computer into my kitchen; and "Universal Design 101" since I've never before read anything like it. Not only can designers acknowledge disabilities, but it can be done in a way that brings them into society and transform people's lives. My hearing impairment is less than "Deaf with a capital D," which leaves me more isolated. It is a failure of imagination to not design kitchens for computers, to not design for disabilities, to not see ourselves as having disabilities.

David Miner
Minneapolis, Minnesota

The publication of "Laptop Chef" essay (March 2010) was, ironically, just before Apple announced the iPad. With over a hundred thousand applications, many devoted to cooking support; no keyboards nor mouse; a washable screen; a stand-up dock; an Internet connection; a remote control for music; and its thin size, portability, and simple interface, it meets all your criteria for a useful kitchen computer. That's where one of the iPads I intend to buy will be permanently stationed.

Bob Collins
Newport News, Virginia

The March 2010 issue is the first one I've read from cover to cover. It was amazing; everything fit so well. I especially liked "Universal Design 101." It was very insightful and made me think about things I'd never thought about before. Thanks for another great issue!

Claire Hansen
Olympia, Washington

The living-room floor shown on page 74 ("Mod Men") of the February 2010 issue has a coat of bright white resin. How did they achieve this?

Amy Franzen
Sent via email

Editors' Note: The homeowners hired a local contractor to pour the concrete

floors after the existing ones were jackhammered out. The contractor then scored the floor into the grid pattern. Finally, New Jersey-based contractors Garage and Beyond (garageandbeyond.com) applied an epoxy-resin finish in white with a clear coat.

Who is the designer of the chair in the bedroom on page 96 ("Campbells' Coup") of the February 2010 issue?

Joe Robertson
New York, New York

Editors' Note: The chair is the Arka by Yngve Ekström, designed in 1955 for Swiss manufacturer Stolab (stolab.se/en).

I agree that Louis Kahn's Salk Institute is the best architecture in San Diego ("Detour," February 2010), but I cannot believe that there was no mention of Tod Williams Billie Tsien Architects' Neurosciences Institute. This building is a mile away from the Salk Institute so it makes a good companion visit.

The article on nightstands ("Dwell Reports," February 2010) was also interesting. I liked the bargain of the bunch—the Ikea Mandel—so much that I went out and picked one up. I'm using it as a living-room side table.

William Lim
San Francisco, California

Editors' Note: We've added the Neurosciences Institute—and many more iconic San Diego structures—to our online Detour map. Visit dwell.com to view the list and add your own suggestions.

I really enjoyed Dan Maginn's article "Contractors 101" (February 2010). His piece shed light on our profession in an insightful and playful way. I would, however, like to offer a couple of comments on "Why Is Jane Smiling?"

I can certainly understand why Jane (the homeowner) is smiling after her new home was successfully completed. However, there is another way that she could have proceeded that would have added even greater value to her building project. Instead of waiting for Franz (the architect) to develop a complete set of construction documents before requesting contractor bids, she could have interviewed and selected a contractor early in the

design process. Jolene (Jane's contractor) would then have had the opportunity to include accurate estimates and constructability reviews throughout the design process.

Including the contractor as a member of the design team allows for the opportunity to build the project on paper before fieldwork begins. This works out well for the owner, as the contractor then has ample time to identify potential problems and may be able to greatly reduce the number of change orders once construction begins. (Jolene can also make sure that Franz is minding Jane's budget as he develops his design.)

If Jane took this approach, she would have been able to dismiss Kenny (Contractor 2) and Contractor 3 before they spent weeks preparing detailed estimates based on the complete construction documents.

In all, it was a great article. Maybe next month we will see "Architects 101" written by a general contractor.

Justin Basso
Winter Park, Florida

Where can I find the blue glass shower stall shown in the dwell.com slideshow of the renovated bathroom featured in "Finishing Touch" (February 2010)?

Jan Herlinger
Baton Rouge, Louisiana

Editors' Note: The blue comes from the interior shower wall: The backs of the tiles were painted with a color created by Butz + Klug Architecture (bkarch.com).

Corrections: In our April 2010 issue we misspelled the website address for Resolution: 4 Architecture, the firm that designed the Zim-Wex Residence ("Kid Tested, Mothers Approved"). The correct URL is re4a.com. We also misidentified the architects of the Blue Sky Prototype featured in April's "Plan of Steel" story. It was designed by o2 Architecture (o2arch.com).

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Spring in Your Step

Now that the ice has thawed, and the sun is out past 6 p.m., it's again time to ponder the great outdoors. Visit our map featuring favorite public places to linger, people watch, and take in nature's bounty. We've gotten the ball rolling with our top picks—expect sculpture parks and urban plazas—but we want you to add to the mix with your own suggestions. Head online and help us build out the map at dwell.com/public-spaces.



Summer nights are perfect for promenades through spaces like Brussels's Grand Place. Nominate your favorite at dwell.com.

CONTRIBUTORS

Dustin Aksland

After a two-week road trip through northwestern India, several train rides, and one flight, photographer Dustin Aksland found himself in Mumbai. He spent five days zigzagging through the congested streets in the back of cramped taxis searching for the city's notable—and a few offbeat—sites for this month's "Detour" (p. 66).

Winifred Bird

Winifred Bird is a writer living in Mie, Japan. She arrived in Seoul the day after the city's biggest snowstorm in 70 years. She is convinced she survived only thanks to the Four Box House ("Seoul," p. 80) residents' hospitality, their homemade pancakes, and the radiant-heating system.

Andrew Holder

Andrew Holder, an illustrator and designer based in Los Angeles, was in the middle of moving when he created the drawings for "Bigger Is Better" (p. 79). "I set up a temporary desk and just opened boxes of supplies as needed," he says.

Karrie Jacobs

The last interstate highway that writer and Dwell founding editor-in-chief Karrie Jacobs drove on was I-78 ("Concepts," p. 112). She thinks it's as good a stretch as any to top with a linear city, 80 skinny miles of coffee bars, delis, and loft-style apartments. Her least favorite is I-95, which she'd like to transform into a giant water slide.

Jasper James

Beijing-based British photographer Jasper James arrived in Singapore ("My House," p. 51) only to discover his camera had been stolen during the flight. "I was in a bad mood but found Singapore a very enjoyable place to visit, and the residents were a lot of fun to photograph." He left much happier than he arrived.

Keshni Kashyap

It had been eight years since New York City-based writer Keshni Kashyap had wandered the streets of Mumbai, the glitzy, slum-ridden Indian megalopolis

that her grandmother lived in for 40 years ("Detour," p. 66). "I was obsessed with this city as a teenager," she says. "India may be changing, but Mumbai's deep and complicated allure remains exactly the same."

Mark Lamster

Writer and historian Mark Lamster is currently working on a biography of architect Philip Johnson. The New York City native is the author of "Bigger Is Better" (p. 79). Though Lewis Mumford, his favorite historian, would probably disagree, Lamster thinks "livable cities" are nice places to visit but wouldn't want to call one home.

Robert Landon

Writer Robert Landon ("São Paulo," p. 100) lives in Rio de Janeiro, where he must be discreet about his secret infatuation with the city's archrival, São Paulo. A former resident of San Francisco, he harbors a similarly unlikely passion for Los Angeles.

Micah Lidberg

Micah Lidberg is an illustrator living on the Jersey Shore. Spring made its debut right when he was designing the illustrations for "City Parks 101" (p. 118). The universe must have known he needed a refresher in park life and brought him singing birds, warm weather, and copious sunlight.

Simon Pitchforth

Writer Simon Pitchforth has lived in the Indonesian capital of Jakarta for the past 15 years. He was excited to discover that the architect of the Wisnu Residence ("Jakarta," p. 90) was also the creative hand behind one of the city's hippest bars and his favorite hangout, Loewy.

Inga Saffron

Inga Saffron ("City Parks 101," p. 118) is the *Philadelphia Inquirer's* architecture critic. As a former foreign correspondent for the newspaper, she has sampled city parks all over the globe, but remains convinced that nothing beats a warm spring afternoon by the goat sculpture in Philadelphia's Rittenhouse Square. ■



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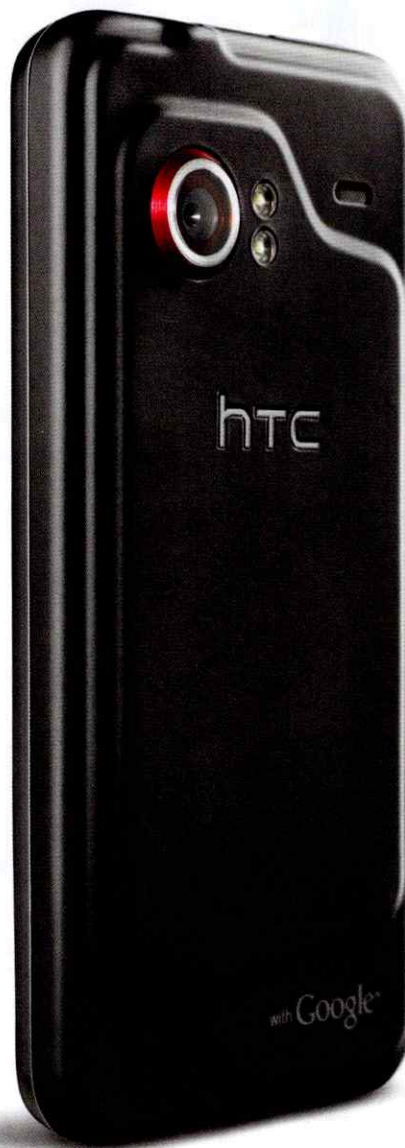
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In the Modern World

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It's hard to imagine a better-appointed locale than VitraHaus, Herzog + de Meuron's high-design Jenga on Vitra's German campus. Twelve stacked pitched-roof structures provide a place to browse the Vitra Home Collection, which features iconic works from the Eameses and George Nelson, as well as contemporary pieces from Hella Jongerius and Jasper Morrison. Can't make it to Weil am Rhein? Click to Vitra's website for a virtual 3-D tour. vitra.com

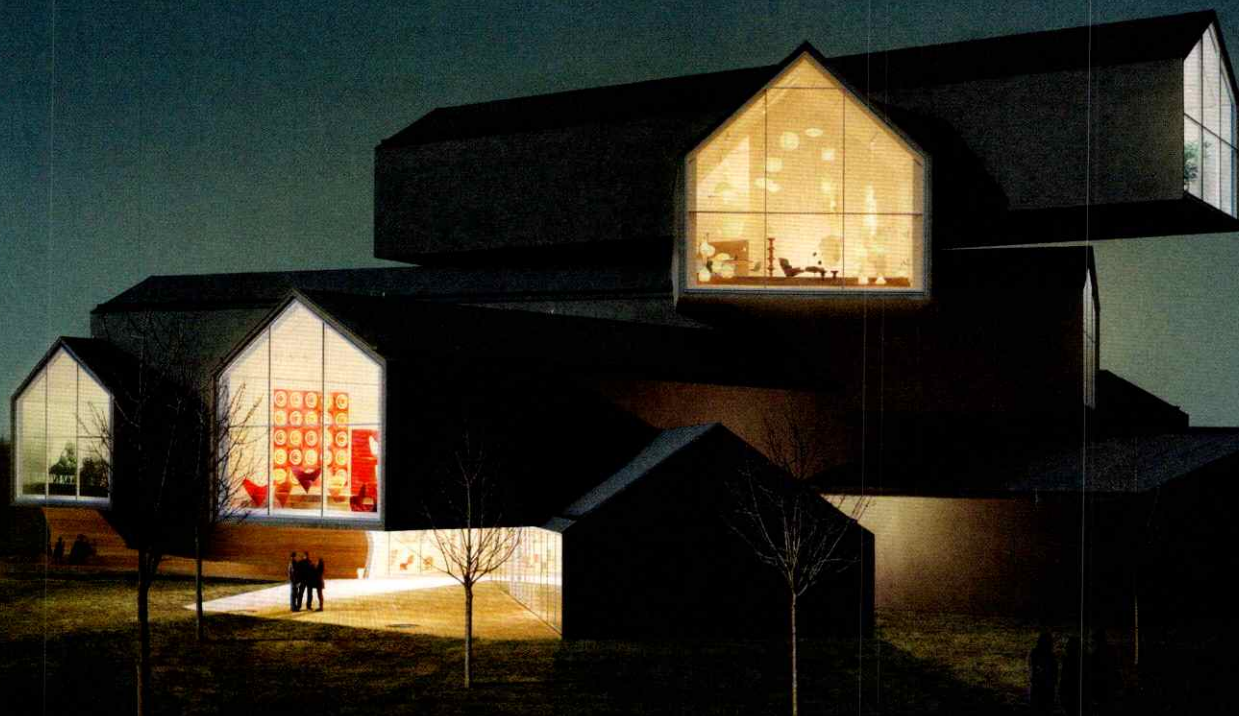


Photo by Leon Chew / Vitra

June Calendar

Important dates in art and design, with architecture thrown in for good measure: Welcome to Dwell's timeline of the month.

Juxtaposed:Power

By Mike and Maaike, curated by Athmeya Jayaram for Blankblank blankblank.net

Designed more for bibliophiles than beach readers, Juxtaposed:Power makes a statement by placing seven seminal political tomes—by the likes of Plato, Sayyid Qutb, and Karl

Marx—on the level. Each philosophical treatise fills in a custom-cut groove in the reclaimed hardwood mantle. As curator Athmeya Jayaram explains, “It expresses a deep appreciation for the beliefs of others—an understanding that there are a range of values worth living by—even if one still prefers one’s own.”

**Finetime and Nighttime**

By Farrow Design for SCP scp.co.uk

For those with a habit of watching the clock, the fluorescent second hands that sweep around these aluminum faces will help the hours fly by.

**Phlox**

By Litill litill.com

Black thumbs rejoice! Minimal watering and indirect sunlight will best allow the multihued succulent, cactus, and tillandsia in this handblown glass terrarium to flourish.

Travetta

By Patricia Urquiola for Il Coccio martinispaspa.com

Ditch the dowdy, humming, plug-in humidifier for a sultry ceramic model that sits on the radiator. Harness the heat to turn the water in the tray into moisture in the air. (right)

**June 8**

Design for Life closes at the Victoria and Albert Museum in London. vam.ac.uk

June 13

Marcel Wanders: Daydreams closes at the Philadelphia Museum of Art. philamuseum.org



Nicole Hollis

Occupation:

Principal, Nicole Hollis Interior Design
nicolehollis.com

Hobby:

Scouring flea markets

Favorite Light:

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Design by Beck & Macro of Freshwest



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Protect and Conserve

In construction-mad Beijing, “development happens at a crazy speed, like a tsunami,” says Matthew Xinyu Hu, the former managing director of the non-profit Beijing Cultural Heritage Protection Center (BCHPC). This was especially evident in the lead-up to the 2008 Summer Olympics. The government poured more than \$40 billion into improved infrastructure, razing much of the traditional urban fabric of the city in the name of modernization.

The Olympics bore the brunt of the bad rap, but in truth, Beijing’s historic city center has been at risk for far longer. Mao Zedong, who began his reign as leader of the People’s Republic of China in 1949, declared, “Forests of factory chimneys should mushroom in Beijing.” In 1958, the municipal government developed a master plan to demolish the old city within ten years. Buoyed by China’s booming economy, real estate developers in the past two decades have been finishing the job Mao started. The government doesn’t have a consistent preservation policy, and historic buildings continue to disappear at an alarming rate. In the 1950s, there were a reported 3,600 *hutongs*, narrow alleys with joined courtyard houses on either side; in 2008, there were 1,000.

Concurrently, however, a nascent preservation movement has taken hold, stoked by individuals, journalists, and bloggers who document the city’s changes in photographs and forums and fight to save heritage buildings from the wrecking ball. One guiding force is Jun Wang, a Beijing-based journalist whose Mandarin-language blog, City-Eyes, and 2003 book, *Beijing Record*, helped raise awareness about the importance of preservation and urban planning in China. “The most important things are raising awareness and increasing community participation,” he says. “Many people in China think ‘city planning’ means ‘demolition.’”

There have been some victories. In 2002, the city designated 33 areas as “historical preservation areas,” limiting further development. In 2005, the Central Government of China approved a master plan that preserves the old city as a whole, but implementation of the policy has been inconsistent. Earlier this year, after persistent lobbying by Wang and the BCHPC, the State Administration of Cultural Heritage declared the house of the late urban planner Liang Sicheng—a central figure in Wang’s book—an “immovable cultural heritage,” reversing a demolition order.

But protection can be a tenuous thing in China, where the government’s right to eminent domain overrides all. Two years ago, setting a groundbreaking precedent, a courtyard house owner filed a lawsuit against the district government and won, resisting eviction. The house still stands, in a densely populated area surrounded by a gnarly knot of traffic. The government is weighing whether to widen the road; if it does, the house, protected or not, will be demolished.

—Jaime Gross

blog.sina.com.cn/wangjun
bjchp.org

Gijs Bakker

As cofounder of the iconic Dutch collective Droog, industrial designer Gijs Bakker further defined the design identity of his homeland, the Netherlands, as simple and playful, conceptual but clearly realized. He has also brought contemporary jewelry design to the fore, focusing on the principles behind the pieces as opposed to their “handmade virtuosity.” Bakker recently acted as artistic director for Yii, a Taiwanese collaborative uniting traditional craft and modern design.

Ideal working environment:

I live and work in the same building in Amsterdam, which is perfect. The studio is very lively but very concentrated, and I can look out the window onto the Keizersgracht canal.

Creative process:

It always begins with the same questions: What does it bring to the world of design? Does it introduce something new—an idea or approach, a way of using or experiencing? This is very important. Sometimes you go deep into it and then have to admit that it is all nonsense.

When not designing:

The process is constantly going. Even when I take time to relax, think, reflect, and read, it all has to do with work. I love my work. If you take it away, I die.

Best seat in the house:

I think they’re all pretty uncomfortable. Every one is a prototype or experiment, but I love them all. They are part of my history.

I wish I had:

I have everything I want.

Current fascination:

What keeps me busy nowadays is beauty. Not in the traditional sense; it’s finding the right balance between material choice, form, and meaning.

Dream commission:

In the past, it was to design a car with Droog, but I think a real commission from honest people is always a dream.

Hero:

The singer Maria Callas. Her musical interpretations are so unique and strong. She performed in Amsterdam in 1959, but I was still a student at the Academy [Instituut voor Kunstnijverheidsonderwijs] with no money to go see her, unfortunately.

Antihero:

There are too many.

“Eureka!” moment:

It happens quite often at the gym. When you are completely concentrating on something stupid—like using those machines—it can be very good for the brain, offering a kind of freedom and openness.

Looking forward to:

A family exhibition at the Zuiderzee Museum in October. For the first time, work by my late wife [jewelry designer Emmy van Leersum], my son Aldo, and me will all be on display together.

gijsbakker.com
yiidesign.com

@ Extended slideshow at
dwell.com/magazine

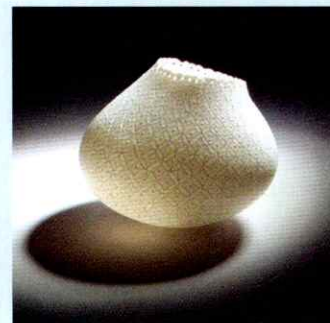
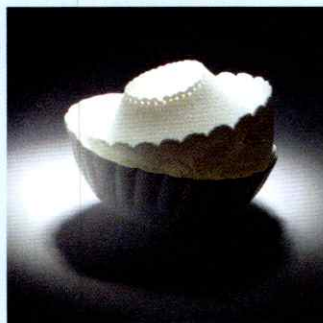


Illustration by Andrew Holder

Preservation

Q & A

The "best seller" from Italy can be found in:

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By Antonio Citterio and Toan Nguyen for Flos
flosusa.com

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will do: Hover your hand above the square head of the Kelvin LED—a sleek update on the conical silhouette of Antonio Citterio's original Kelvin design—and Jedi sensors will operate the LEDs.

Jade

By Christophe Pillet for Porro
porro.com

The next best thing to lying back on the beach in a sand-sprinkled sling chair is reclining in similar repose in the comfort of your

own home. Designer Christophe Pillet traded the traditional canvas swath and folding legs for turquoise leather and a sturdy cross-shaped base. Juicy paperback romance novel and fruity cocktail sold separately.

**Sideboard #26**

By Arne Vodder
greatdaneffurniture.com

Rather than tuck your dishware away behind cluttered kitchen cabinets, keep it handy for hosting in a classic Scandinavian sideboard. Famed Danish designer Arne Vodder created this

piece (available in oak or walnut) in 1959 for easy entertaining, with sliding doors that offer an easy peek at your collection. If plates and bowls aren't your cup of tea, try argyle sweaters in the bedroom or your boxed set of Lars von Trier films in the living room.

**June 15**

1:1 Architects Build Small Spaces opens at the Victoria and Albert Museum in London. vam.ac.uk



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Frame

By Cho Hyung Suk
chohyungsuk.com

Frame offers a lesson in addition and subtraction, reducing the components of a sofa into a seat that is unmistakably the sum of its three simple parts.

**Stalker**

By Studio Hausen for Foundry
foundrycollection.com

The off-kilter construction of this tripod side table from new Singapore-based brand Foundry achieves an almost improbable balance, but its equilibrium

is no illusion. Its angled walnut—or oak—legs effortlessly support the painted ash surface.

**Ruché**

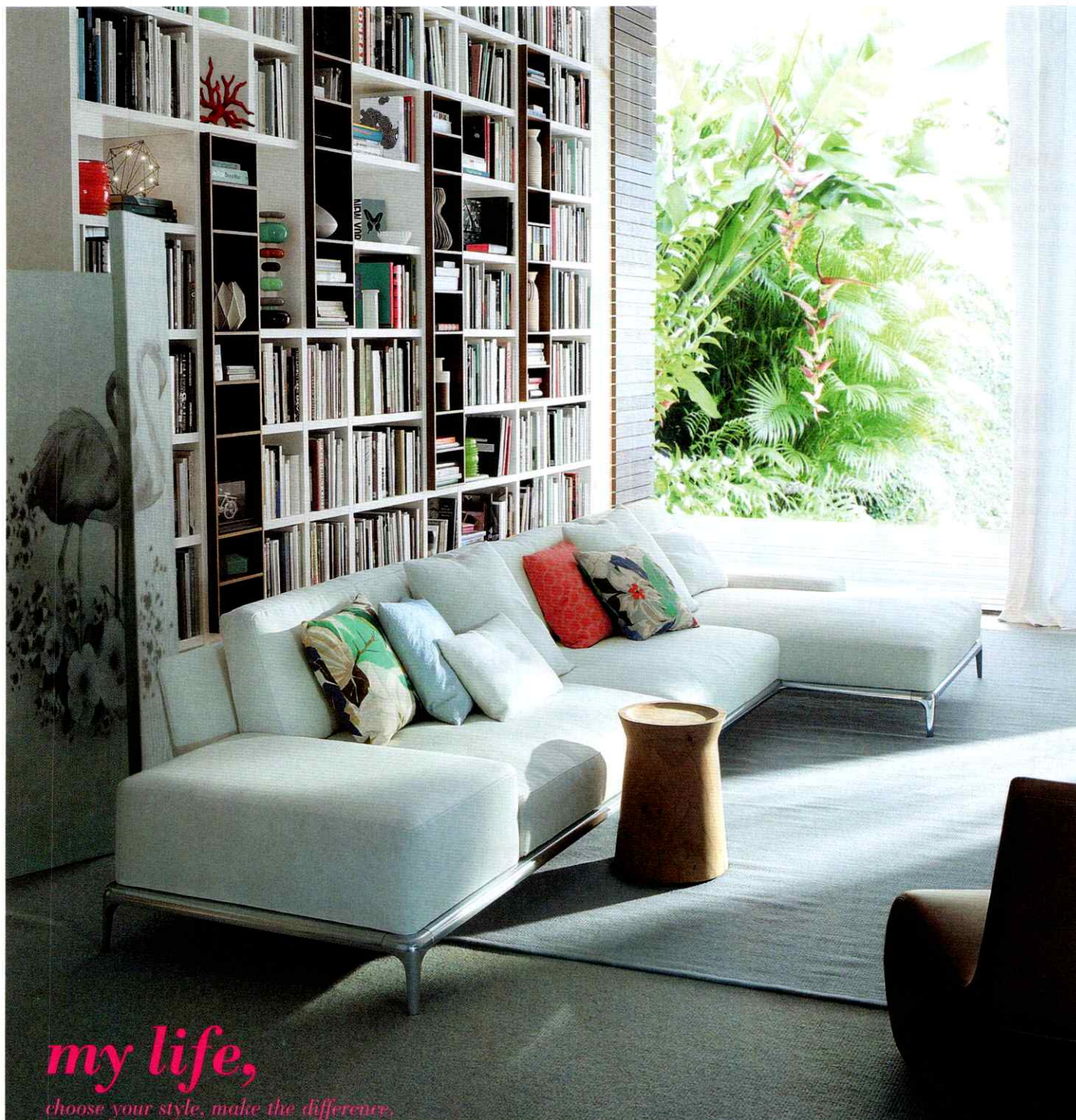
By Inga Sempé for Ligne Roset
ligne-roset-usa.com

Though its basic frame is uber-minimal—a rectilinear bench that ends with two squared arms or one arm and a tablette—Ruché has the welcoming,

come-sit-here quality of a much cushier sofa thanks to the thick quilt fitted over its top. This sofa is sure to be a smash with fort builders of all ages.

**June 25-27**

Step into the pages of Dwell at the Los Angeles Convention Center for Dwell on Design 2010. dwellondesign.com



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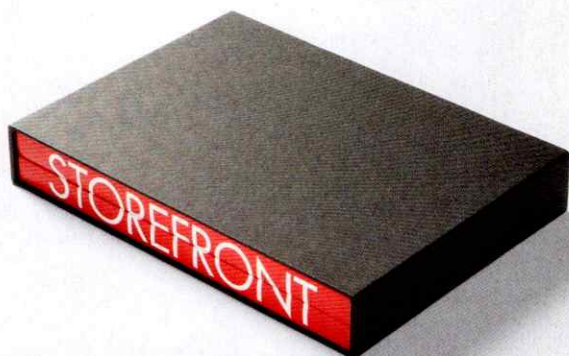
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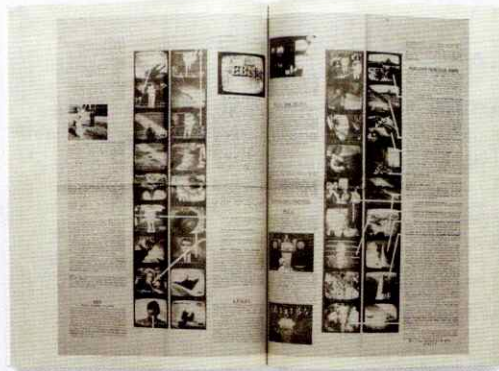
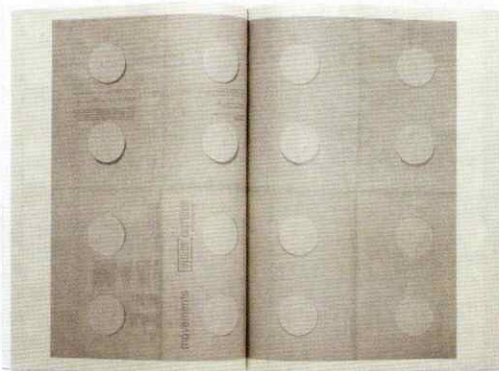
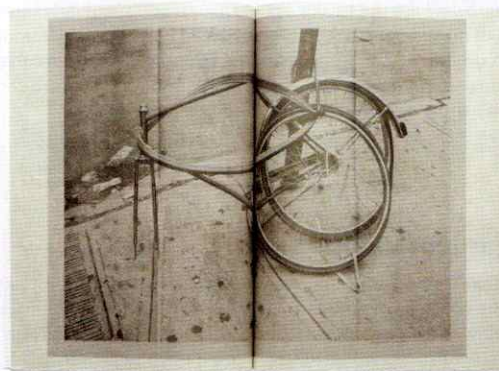
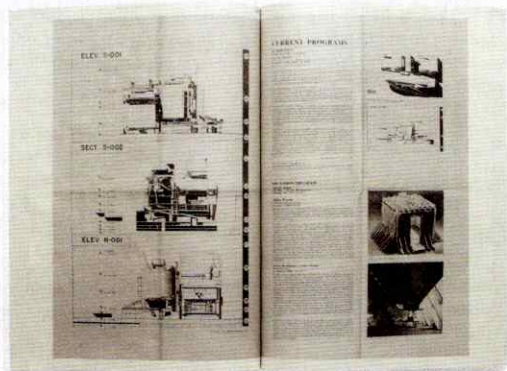
Few forms of reading leave a physical reminder of the act itself, but to page through the two volumes of collected newsprints from Storefront for Art and Architecture is to truly feel and see the ink on your fingertips. The New York City gallery has been hosting exhibitions,

installations, and programs since opening its doors in 1982, each accompanied by a leaflet—which evolved into the current broadsheet style—sent out to nearly 3,000 avid and active “friends and followers.” Bound together, along with interviews and previously unpublished original pieces, these newsprints trace the history of an establishment that developed from hole-in-the-wall to dynamic cultural landmark.

Founding director Kyong Park opens the anthology with an essay titled “Beginning or End,” explaining that Storefront was to be a place to interact with others and with the built environment, a “forum for artists and architects who would solicit new engagements with the physical and social evolutions within the at-large landscape.” Originally favored for their relative cheapness and easy production values,

the newsprints that announced the shows soon became features themselves, folded down to post-card size and mailed or picked up by patrons. The black-and-white notices were designed with archiving in mind, and the series, Park says, represents “the biggest body of work Storefront has produced,” a true testament to the staying power of print.

storefrontnews.org



June 27

The View From Here and Ewan Gibbs:
San Francisco close at the San Francisco
Museum of Modern Art. sfmoma.org

June 28

City and Public Space closes at the
Centre de Cultura Contemporània de
Barcelona (CCCB). cccb.org

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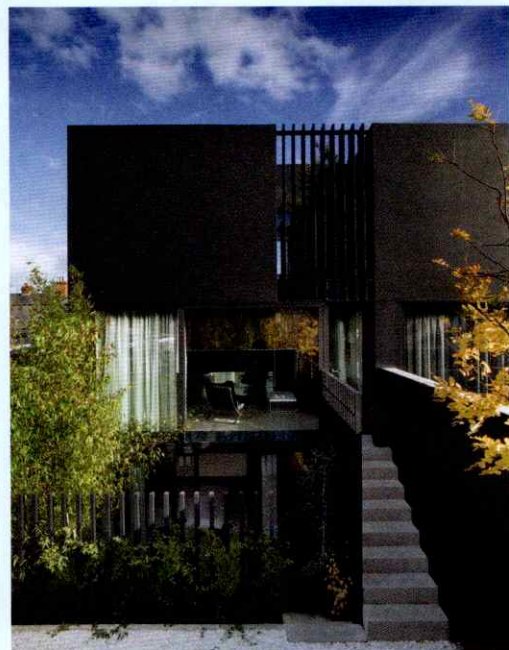
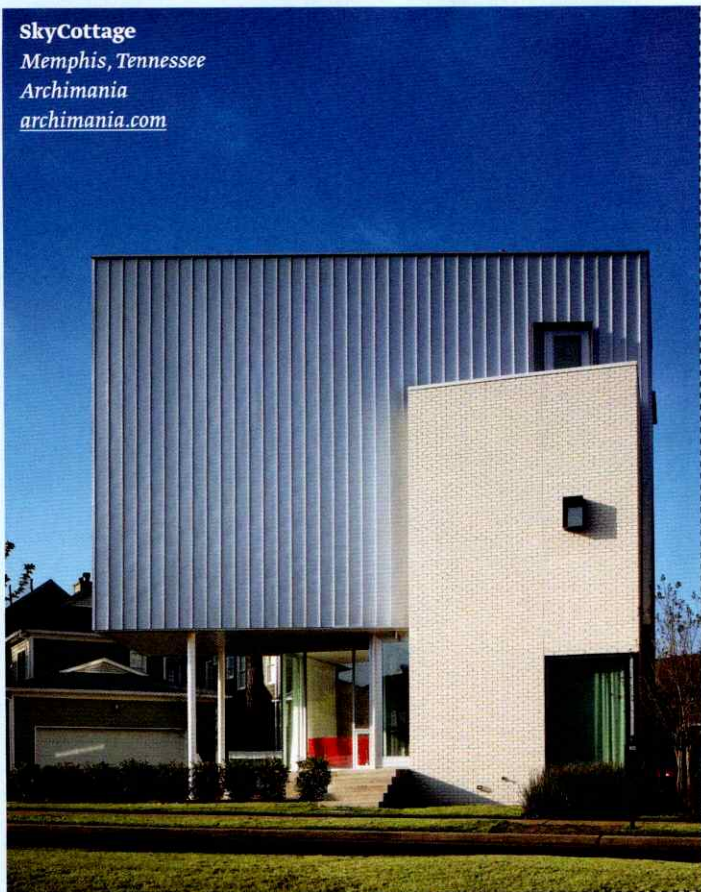
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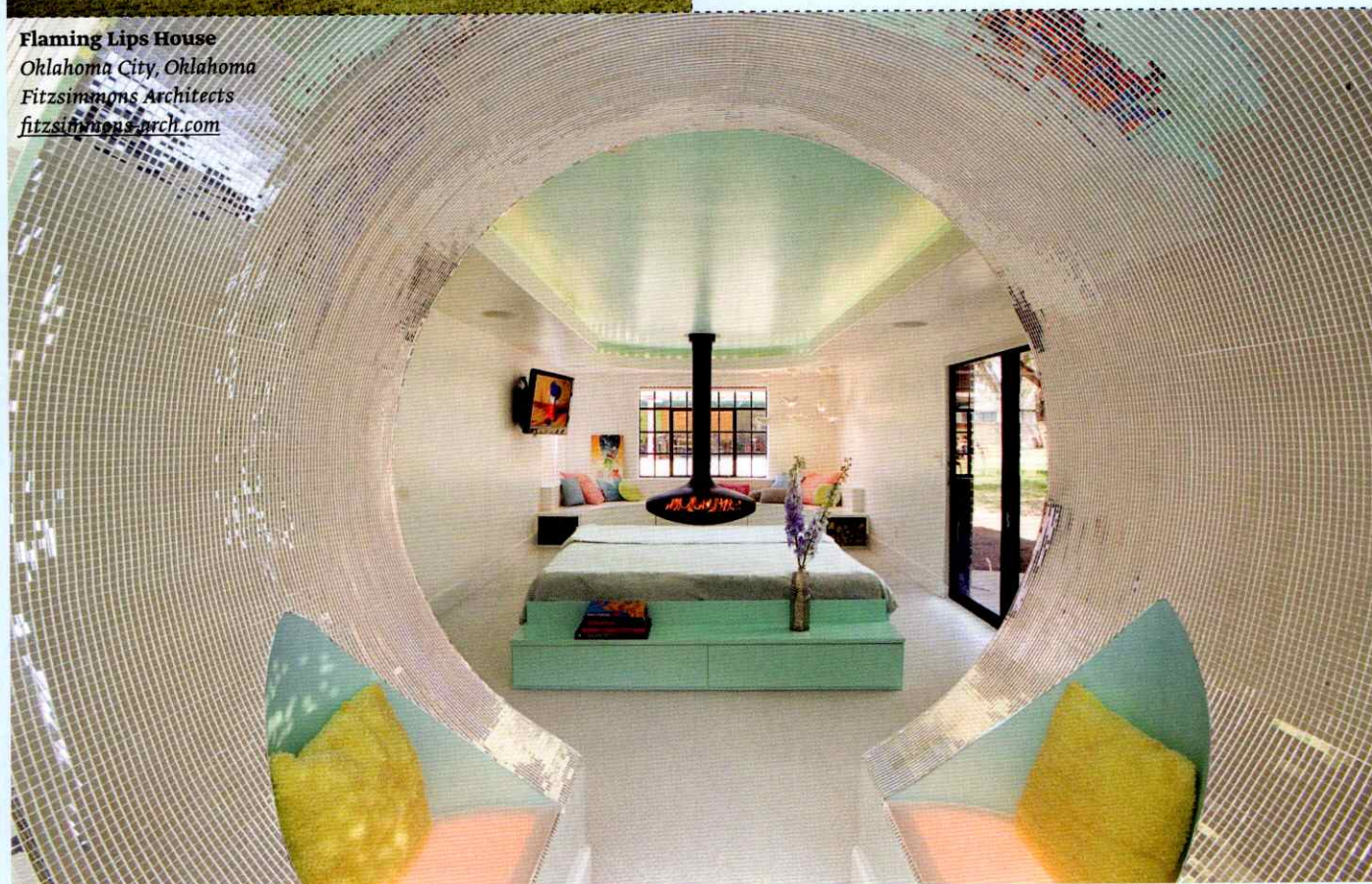


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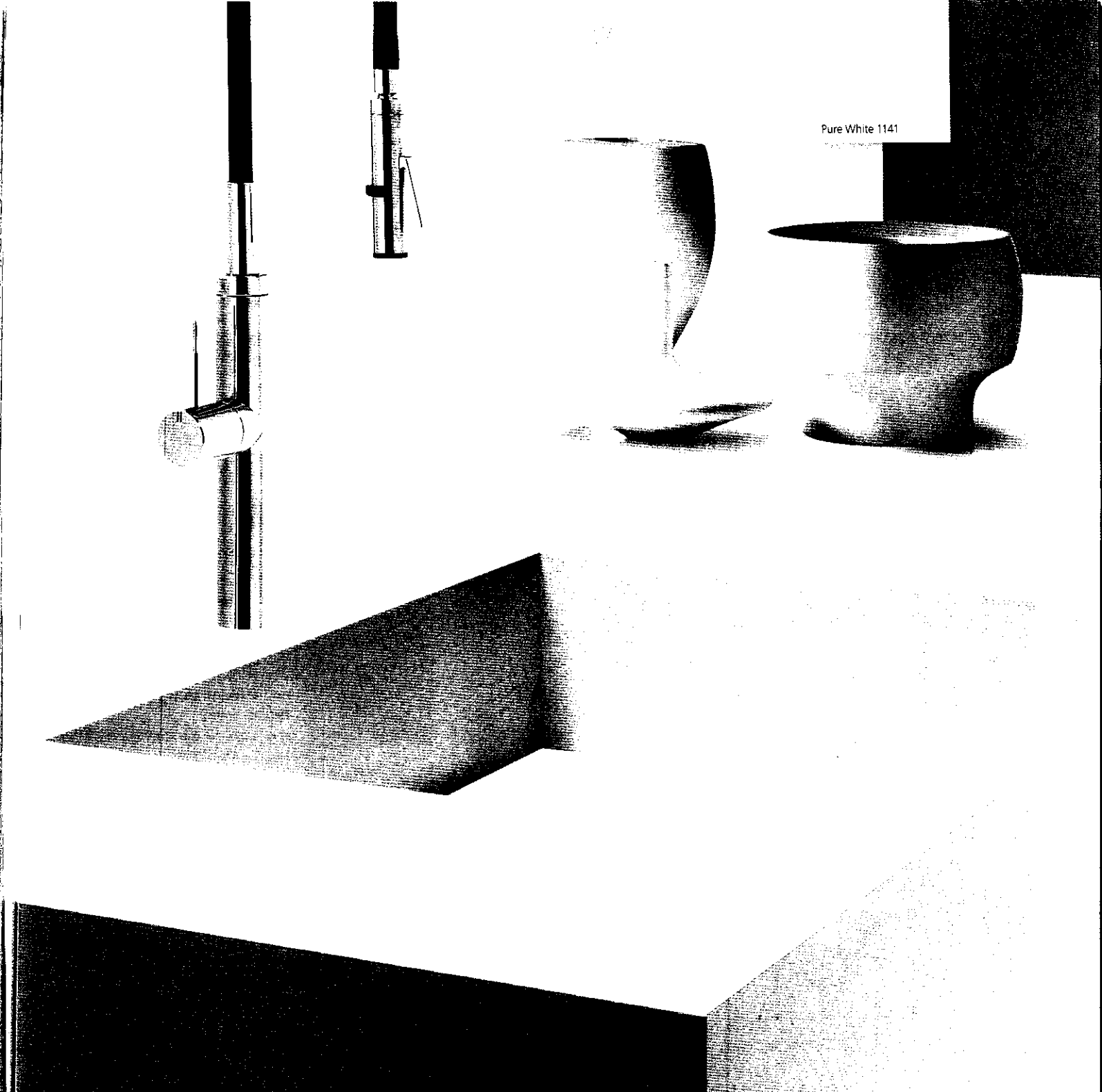
MoireMoireMoire
Dublin, Ireland
ODOS Architects
odosarchitects.com

Flaming Lips House
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Jean-Baptiste Barache/Sihem
Lamine Architectes
arba.pro

Built for a pair of Parisian teachers and their five children, this small, sylvan getaway in the heart of Burgundy is an exercise in residential restraint. Organized less for creature comforts than for creature watching (the family prizes their views of the nearby fields), the wooden frame, simple stove, and attic sleeping quarters comprise the latest low-tech project from Parisian architects Jean Baptiste-Barache and Sihem Lamine.

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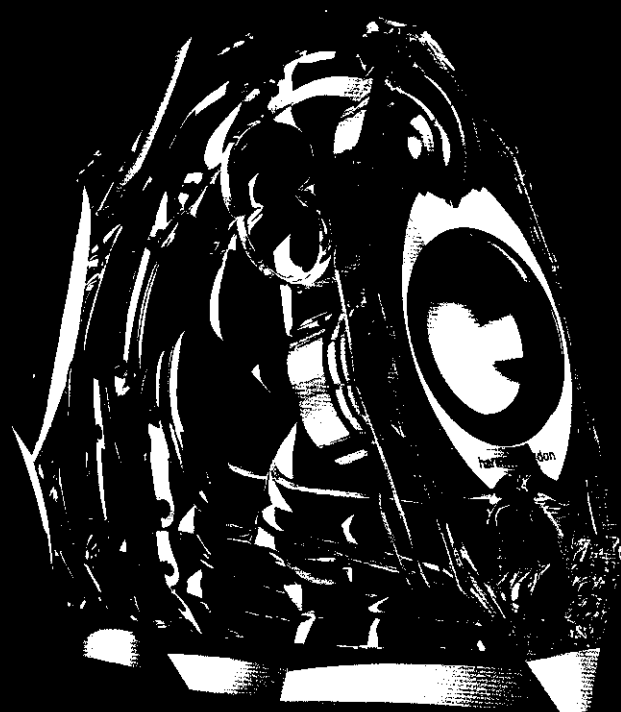
Charred Cedar House
Hiroshima, Japan
Tetsuya Nakazono/naf architect
and design
naf-aad.com



Photo by Noriyuki Yano/Nacasa & Partners

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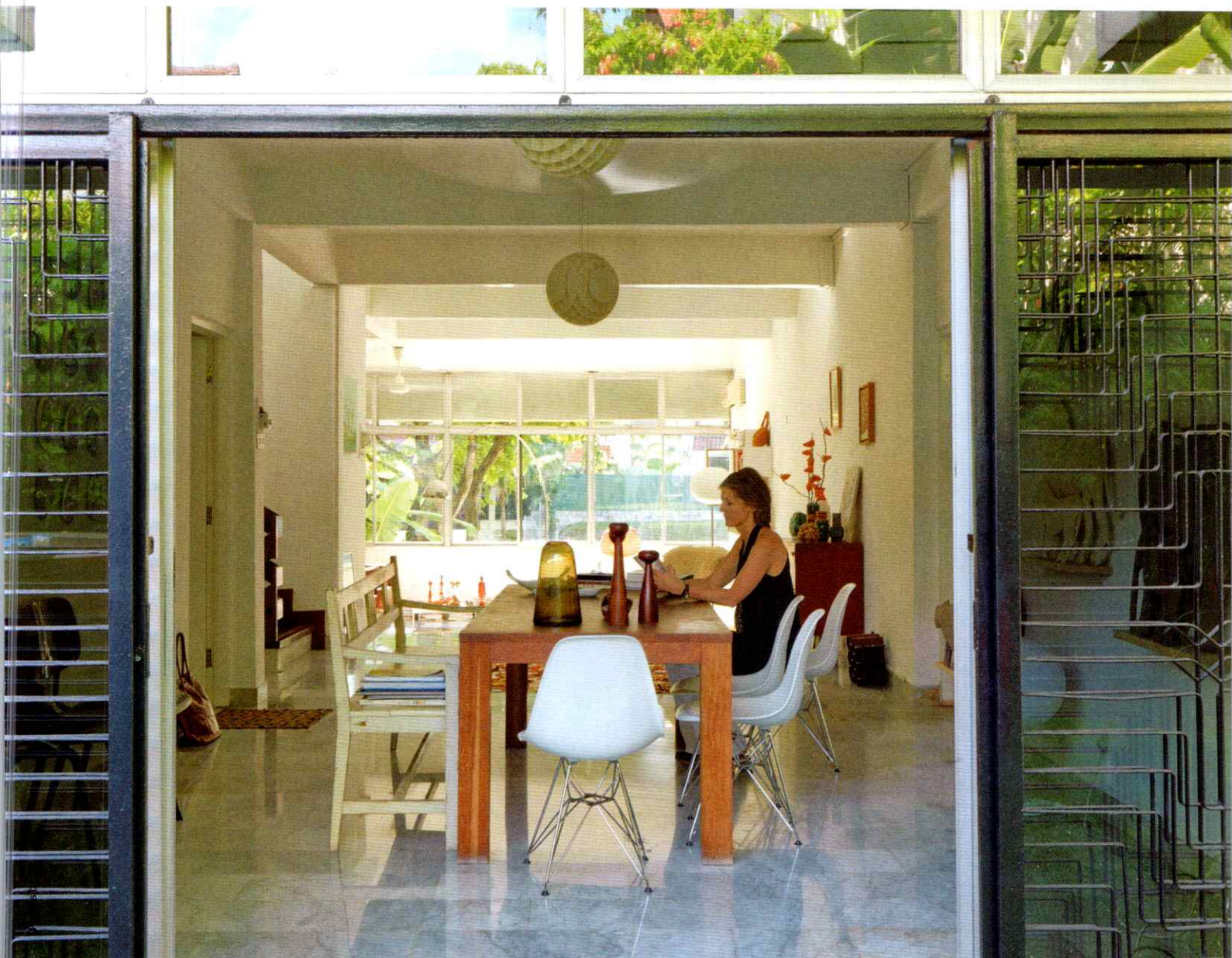
Lissoni's elegant design combined with the skilled craftsmanship of Cassina come together to bring you Toot. A modular system with an aluminum frame, feather padding and a choice of seat depths allowing many different permutations. Available with or without armrests and with or without back cushions, you will always feel at home with Toot. 800.770.3568 CassinaUSA.com

Cassina

Singapore Fling

In the 265-square-mile megalopolis that comprises the Republic of Singapore, carving out an oasis of your own can be a challenge. It's an even bigger one when you're halfway around the world from the city you're used to calling home.

In December 2007, Nicolette de Waart, her husband, Joost Dop, and their four children moved from Heemstede, the Netherlands, to Singapore. While Dop began his new job, De Waart set out to find someplace for them to live. In the process of turning a house into their home, she also found a footing for her interior design business, Design Doctors, an extension of her well-established Dutch company, De Stijlfabriek. De Waart tells her tale of procuring (and piecing together) a place for her family in the big city. »



Story by Miyoko Ohtake
Photos by Jasper James

Singaporeans tend to keep their homes airtight, but Nicolette de Waart prefers to bring the outdoors—and her Dutch design aesthetic—in.

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dwell.com/magazine

We moved to Singapore for my husband's job. We worried about being far away from family, but there are always reasons why you shouldn't do something. We decided to look at it as a big adventure and just do it.

When we first moved here, we lived in a 24th-floor apartment. It was quite shocking for us, because in Heemstede, a suburb of Amsterdam, we lived in a house with a nice garden and an outdoor kitchen. Looking out the windows of our apartment in Singapore, we could only see concrete. There was always construction noise, as we were living close to Orchard Road, the main shopping street. For Singaporeans, it was really great, but for us, it wasn't ideal.

Finding a place to rent was hard. We were used to living in a green environment, and that was really important to us. Singaporeans, however, are less focused on their gardens than on their houses, which seemingly should be

as big as possible and completely air-conditioned. Our first real estate agent showed me properties with closed, dark rooms. When I switched to an agent who understood what I wanted, we found the right home in two weeks.

The house is on a street with what were originally seven other similarly designed residences, all built in the 1970s. Our home is the only one that remains unchanged. All the others were renovated to enclose the balconies and add more interior rooms.

The house has three floors. The lowest floor is where you enter and where I have my atelier. The main space has a living room, dining room, kitchen, office, and guest room. Go up one more level and there are four bedrooms and a big family room. There are balconies and a garden all around the house, so it's nice and green. There's a weird place cut out of the back where, in the past, a chauffeur could have waited. Most people would have closed it up

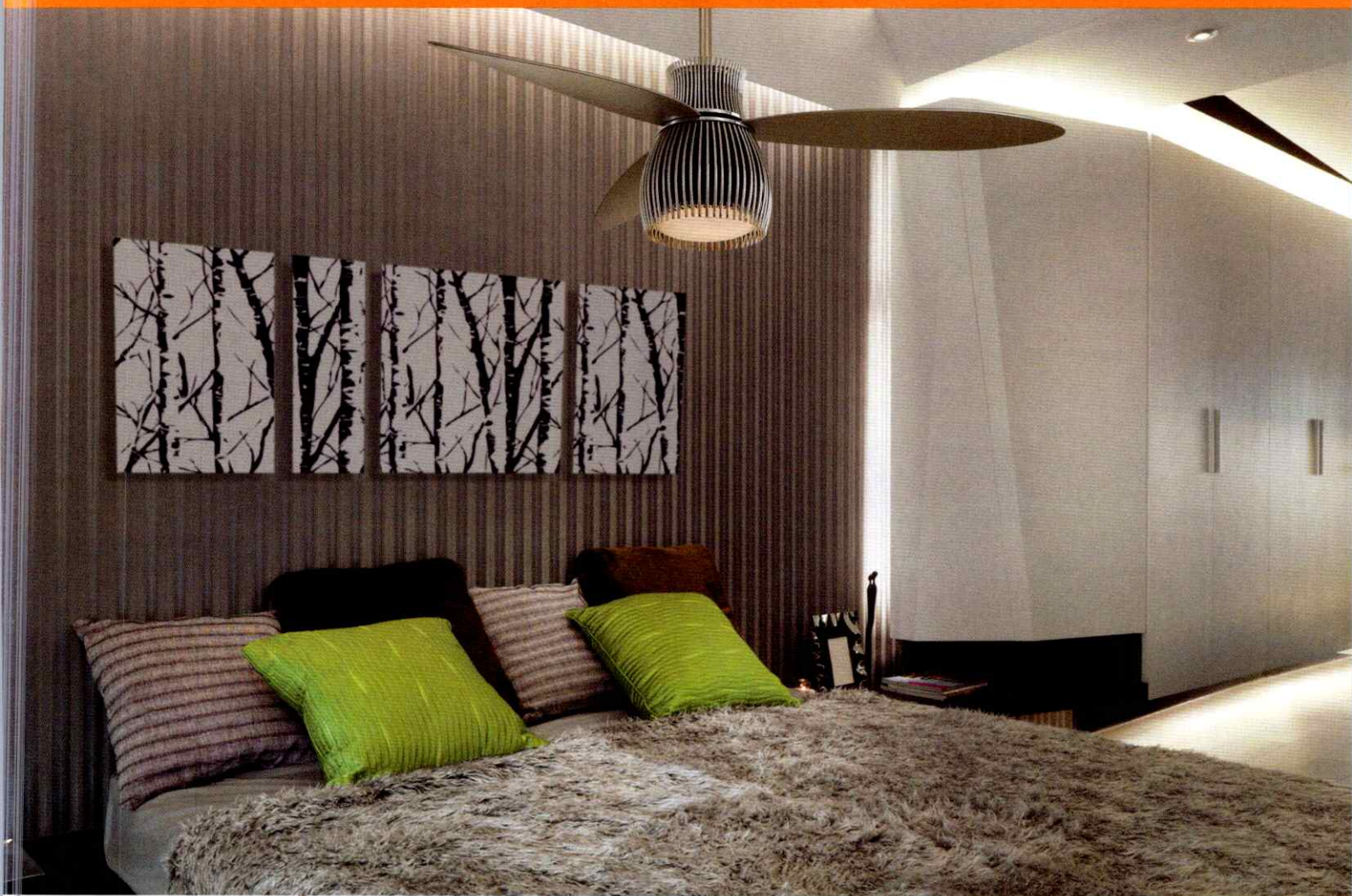


"Every house we looked at had curtains over all the windows," De Waart says. "Our first real estate agent thought it was strange that I wanted to remove them, but Dutch people

like to have very open spaces." Now, light pours in through the living room (bottom left) and the kitchen (top). The family—Wieger, Nicolette, Tammo, Joost, Teuntje,

and Pip—eats most of their meals on the lush, sunlit terrace off the main floor (bottom right). Only the bedrooms are occasionally shaded—and then, only for privacy.

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and added it as another room, but we turned it into an outdoor play space.

The house had sat empty for nine months before we moved in. Here, it's tropical and always in the high 80s, so everything falls into disrepair twice as fast. The kitchen was horrible, but we were lucky because the landlord let us renovate it. We kept it simple and stuck to white to make it look bigger. We almost always cook at home and eat outdoors. The kids like to draw in the living room and play in the family room. We really use the whole house; I try to make every room somewhere you'd like to be.

We brought all of our furniture with us from Holland. We're attached to our stuff—not in a materialistic way but because everything has a story behind it. I wanted to surround myself with pieces that would be recognizable. It made the kids feel immediately at home.

Missing, though, were bookcases. I designed some myself and had a local carpenter build them as a trial run for whether he'd be able to execute my other designs, which have since included work for a restaurant and many homes here. In Holland, I'm accustomed to working together with a carpenter to create a design. Here, the individual tasks are managed by different shops, so fabricating an item requires many players. I did a lot of research to find tradespeople and suppliers, and I went to many shops and factories. Everyone was shocked that I, a white woman and a stranger, came to the stores myself and didn't just send a messenger. They found it funny, but in the end, a lot of people have asked if they can work with me.

We love living here. Singapore has a lot of development and there is construction 24 hours a day, but there's so much natural beauty too. We cycle and hike. There's an eco-farm where you can see where a banana comes from and what kind of tree a papaya grows on. The kids love to swim in the lake there, and they have a nice restaurant for lunch. Singapore might seem like one big shopping mall from the outside, but there's so much to do and see when you peel back the layers. That's what I love about it.



The house lacked significant storage space when the family moved in, so De Waart designed bookcases (top) to custom-fit their favorite display items. She worked with local

fabricators as a trial run to find artisans who could manufacture products for her design business. Creativity is encouraged: De Waart designed the playful shapes in the craft

room (middle) and added a chalkboard to the kitchen (bottom) for writing memos and for drawing, as Tammo does here. **i**



Arshile Gorky

A RETROSPECTIVE

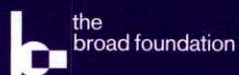
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This major survey traces the various styles and influences throughout the career of Armenian-American artist Arshile Gorky. A seminal figure in the movement toward abstraction that transformed American art, Gorky's tragic life informed some of the most gripping, deeply personal paintings of the 20th century.

Arshile Gorky: A Retrospective is organized by the Philadelphia Museum of Art in association with Tate Modern, London, and The Museum of Contemporary Art, Los Angeles.

The international tour is made possible by the Terra Foundation for American Art. The U.S. tour is supported by The Lincy Foundation and the National Endowment for the Arts, and by an indemnity from the Federal Council on the Arts and the Humanities.

The exhibition at MOCA is presented by The Eli and Edythe Broad Foundation. Generous support is provided by Lenore S. and Bernard A. Greenberg, Steve Martin, The MOCA Contemporaries, and the Pasadena Art Alliance. Additional support is provided by the MOCA Friends of Arshile Gorky: Mrs. Joseph H. Stein, Jr. and Mrs. Louise Danelian. In-kind media support is provided by Ovation TV, Asbarez Daily Newspaper/Horizon Armenian TV, YEREVAN Magazine, and Los Angeles magazine.



ABOVE: *Betrothal I*, 1947, oil on paper, 51 x 40 in., collection of The Museum of Contemporary Art, Los Angeles, The Rita and Taft Schreiber Collection, given in loving memory of her husband, Taft Schreiber, by Rita Schreiber, © 2010 Estate of Arshile Gorky/Artists Rights Society (ARS), New York

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Shag on Marble

"Normally I'm not that fond of marble," De Waart says, "but in the tropics, it really works, because it stays cool." To warm up the space aesthetically, she added rugs throughout the home, including a Turkish goat-hair rug purchased at Ottomania in Haarlem, the Netherlands, and her own Autumn felt rug, which features cut-out felt leaves on a white background.

ottomania.nl

So You've Decided to Move...

De Waart encourages her clients to live in their houses for a while before settling on permanent furniture arrangements. "When people move to a new place," she says, "they tend to put all their furniture in the same place as they did in their former house. But it's not their former house." For De Waart, it took a year before she found the perfect place for each table, couch, and chair. ■

Wall the Wild Things Are

Because their home is a rental, De Waart was limited in the changes she could make. In the boys' room, she added vintage wallpaper. "From a distance it appears to be all shades of green but when you have a closer look, it turns out to be one big jungle," De Waart says. She covered just a single wall with the paper to keep the room from feeling overrun with color.

Let There Be Lights

One of the first things De Waart did when they moved in was to remove all the curtains—save those on the bedroom windows—and change the lighting fixtures. "A nice lamp can add so much extra to a room," she says. De Waart favors organic shapes, like the Evolute by Matali Crasset for Danese Milano in the family room, Arco by the Castiglioni brothers for Flos in the living room, or the ping-pong-ball pendant light of her own design on one of the balconies.

danese milano.com



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Mind the Gap

On an eight-foot-wide site in London, architect Luke Tozer cleverly squeezed in a four-story home equipped with rain-water-harvesting and geothermal systems.

Story by Dominic Bradbury
Photos by Charlie Crane

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When Luke and Charlotte Tozer

learned they were expecting their first child, they knew it was time for a bigger house. Luke, an architect, was not averse to a challenge, so they went looking for a building that might need a renovation. What they found might have made other potential buyers flee—a constricted site in London's Notting Hill occupied by a derelict 1950s cottage—but the Tozers used their imaginations to see the potential. “Only an architect would have been crazy enough to buy it,” says Luke, a director at Pitman Tozer Architects.

The front of the cottage was a mere eight feet wide, expanding to the rear where it nestled among the back gardens of neighboring buildings dating from the 1860s. It was immediately clear that obstacles would arise not only in the design process but also in accessibility during construction on this unusually narrow lot. “We had always wanted to build a house for ourselves,” Luke reflects, “but looking at this site, I couldn’t quite work out if it was my dream or a nightmare.”

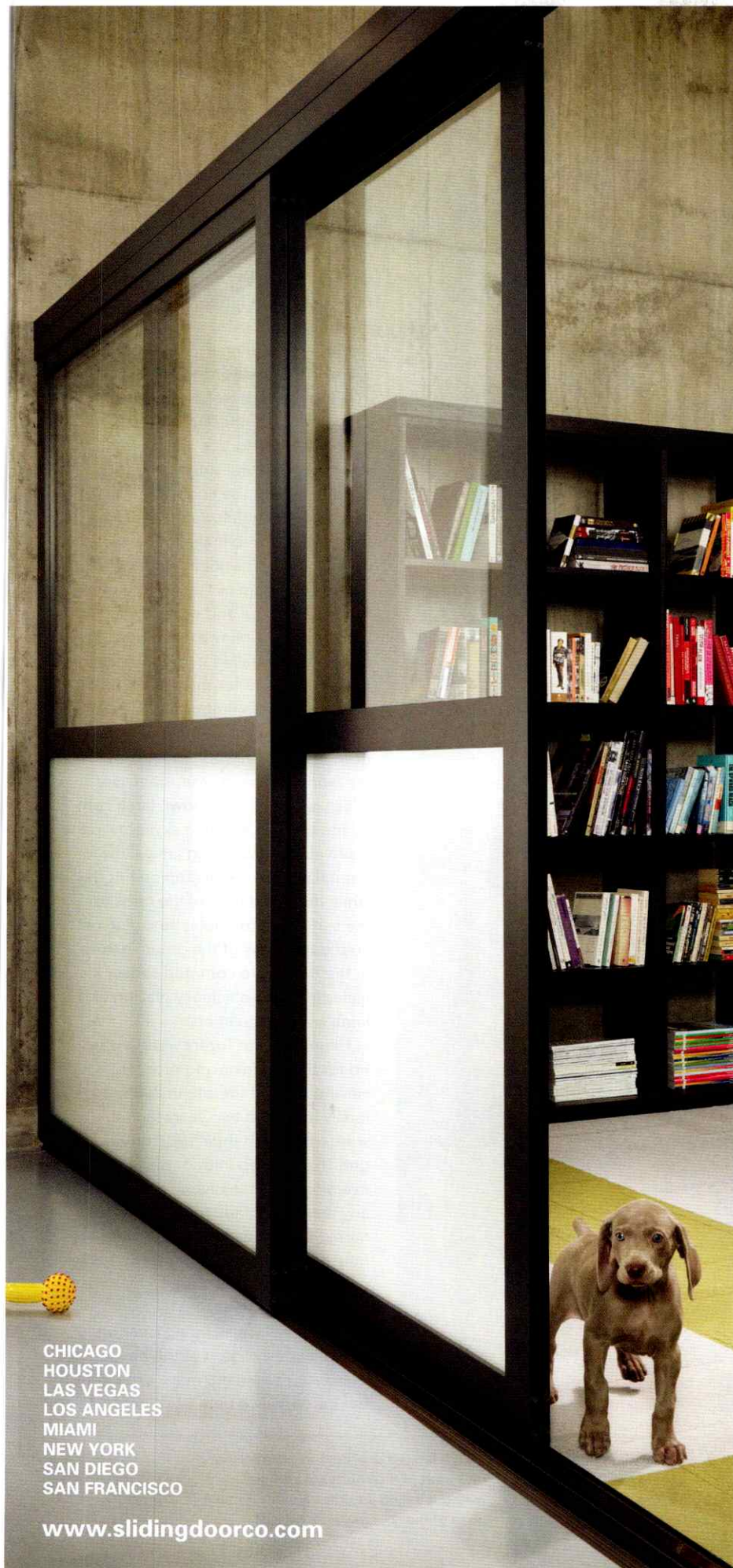
Though the cottage was in poor shape, having an existing building



At the back (bottom right), the building steps down to the courtyard garden in a zig-zag formation, with the main living spaces on the lowest floor. The glass walls that

separate the living area from the courtyard (top left) fully retract to allow a smooth passage between the two. The staircase (top right) is a bespoke design by Luke Tozer,

made of a larch composite sourced from sustainable forestry in Austria. It was made off-site and then assembled in position like a jigsaw puzzle.



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The glass wall separating the main living area and the inner courtyard garden opens like an accordion to create a barrier-free transition. The fluid relationship between

the open-plan living zone and the garden, enhanced by even floor levels inside and out, helps create a generous feeling of space, despite the challenging constraints

of the limited site. Built-in planters along the walls of the courtyard add greenery without eating into the valuable surface area of the courtyard.

provided a starting point from which to draw. "With the new design we were able to go up, back, and down," says Luke. "We dug out the whole back of the site, and we were able to increase the floor area of the new house by about half compared to the original."

At each stage, the slimmed-down nature of the site required creative thinking to get around access problems, from building a hut for the contractor that could be moved around on wheels to finding a drilling rig narrow enough to reach the backyard to drill the 165-foot-deep boreholes that are key parts of the geothermal system.

The ground-source heat pump, which uses natural subterranean warmth to heat the floors and water, was one of a multitude of measures the Tozers took to make the house as sustainable as it would be beautiful and livable, from overhead to underfoot. On the roof and under the courtyard garden, a rainwater-harvesting system was installed in order to use reclaimed water for the home's toilets. Materials for the timber-and-steel-frame house were carefully selected from responsible sources, including the wood for the custom staircase, which is sustainably grown larch composite board. Operable skylights in the stairwell and the sitting area allow for natural passive ventilation on hot days, while the orientation of the glass to the sun maximizes solar heat gain on cold days. Many of the green features in the house are common sense, including high-efficiency glazing and lamb's-wool insulation.

Ultimately, the Tozers were rewarded for their painstaking process. Having bought the site in 2005, they finally moved in two years later and were just within their \$987,000 budget. The finished interior maximizes every square inch of space yet avoids any feeling of claustrophobia. The narrowest, street-facing section of the house is essentially an entrance area on the ground floor, topped by a stack of three bedrooms.

By placing the sleeping quarters in the leanest region of the house, the living zones gain the more expansive back area, which unfolds dramatically ▶



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Falling Water

London has never been known to lack rain, and water is usually treated as a plentiful resource throughout the UK. Conservation has nevertheless become an issue, especially in the relatively more arid southeastern parts of the country, which have been harder hit by long dry spells in recent years. In response, Luke Tozer invested in a rainwater-harvesting system for the house that meets part of the family's need for domestic water and is used to flush the four toilets in the house.

Water collected through aluminum guttering at the back of the house drops down into a 320-gallon storage tank submerged under the rear courtyard. A pump then takes the untreated water up to a 26-gallon header tank at the top of the house, in the roof void, where it can be used to flush the toilets using the power of gravity to feed the toilet cisterns. If the Tozers should run out of rainwater, the public utility supply will kick in. The rainwater system is completely separate from other domestic water provision so there is no risk of cross contamination.

"Initially we had a few bumps and are now on our second rainwater pump," admits Luke. "But otherwise it is quite straightforward and has reduced our water consumption a lot."



To learn more about rainwater harvesting, visit harvestingrainwater.com, arcsa.org, and greywateraction.org.



into a semi-open-plan kitchen, dining area, and sitting room, enriched by banks of retractable glazing that open out onto a courtyard. The indoor and outdoor floor levels match up for a seamless transition. "We enjoy looking out onto the garden year-round," says Luke, "but on a nice day, with the gatefold doors open, we have a much greater sense of space. It becomes one big room within this rather Californian indoor-outdoor idea."

For the Tozers' two young boys (their second son, Alexander, arrived two years after Mark), the openness of the main floor makes for a great place to play. "It's very well suited to two small kids who can have the run of the ground floor during the day," says Charlotte. In order to make it equally suited to adults, built-in storage means toys and clutter can be tucked away after the kids go to sleep.

Their children are one reason why Luke and Charlotte chose to emphasize sustainable design—both to teach the boys environmental awareness and to keep their carbon footprint small. "With young children we do a lot of flushing," says Luke. The couple encourages turning off lights and taps but try not to be too overbearing.

One more bonus of the green approach: "It is cheap to run," Luke

says, "but none of that is especially noticeable. It's about trying to design in a sustainable manner without making a song and dance about it. We did superinsulate the house, and the glazing is very high spec. It's in excess of what you have to do in the UK, but the benefit is worth it."

The rainwater-storage system saves on the family's water use, providing recycled water to flush the four dual-flush toilets. No special allowances were required for the system, which comes under standard UK building regulations. The Tozers considered graywater recycling to reuse bath and shower water, but decided that the simplicity of the rainwater system suited them best. They did, however, install a separate rainwater-collection barrel for watering the courtyard garden, even though the plants were selected for their low-water needs.

Though the environmental upshots of their home are many, Luke and Charlotte are perhaps most pleased that the unique constraints of the site became its best asset: By having to situate the majority of the living space to the rear, with just a sliver of the facade exposed to the street, the Tozers ended up creating their own private world, turning a dejected lot into a safe haven where their family can grow. ■■

Throughout the house, built-in storage and shelving is cleverly positioned in alcoves and recesses, as in the dining area (top), which allows clutter to be easily cleared away. **i**

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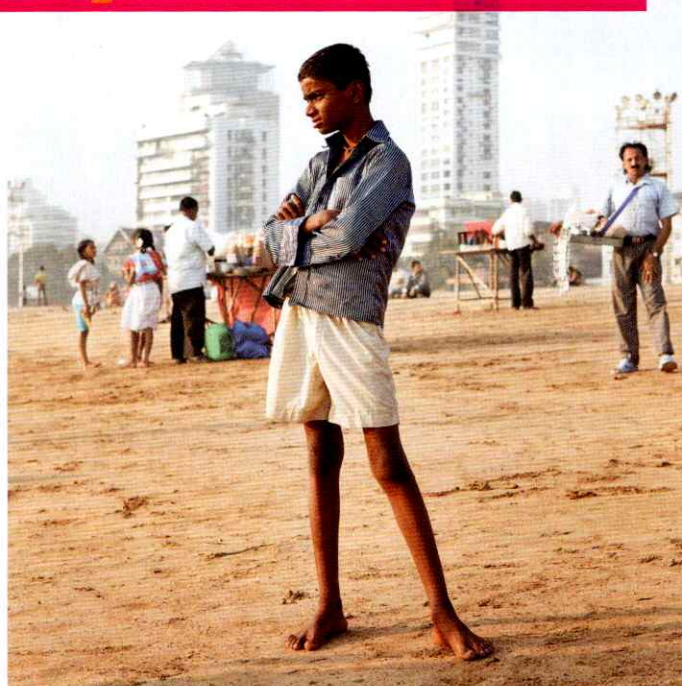
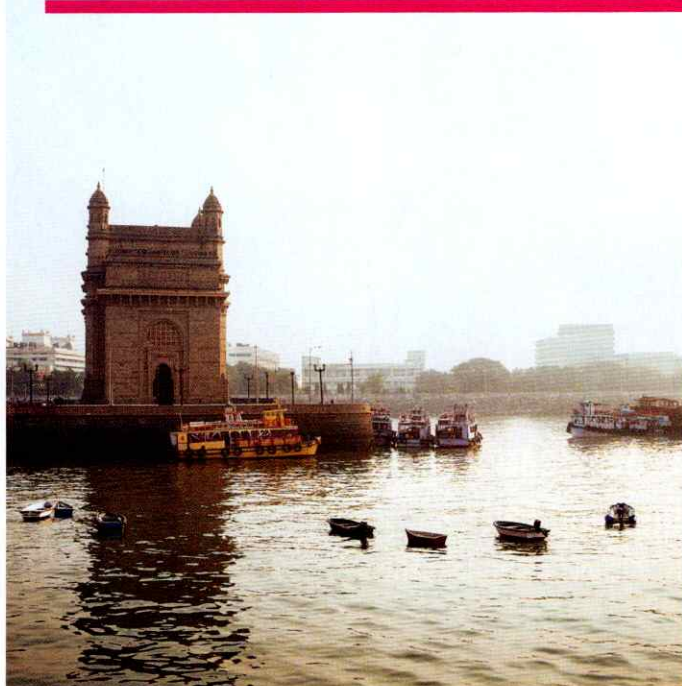




A churning metropolis defined by its Indian, English, and Portuguese past, Mumbai, India, now has the poise, populace, and design potential to be one of the 21st century's most interesting cities.



Mumbai, India



Story by Keshni Kashyap
Photos by Dustin Aksland

Mumbai's cultural riches are manifest. Clockwise from top left: A streetside vegetable purveyor shows his offerings; an impromptu cricket game occupies locals

in Navi Mumbai; modern skyscrapers loom over large swaths of coastline; the iconic Gateway of India was built in 1911 to welcome England's King George V.

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"Have a seat," the waiter says cheerfully, depositing me at a table next to a one-inch bullet hole that goes deep into a mirrored wall. I am in not a war zone but the financial capital of the world's largest democracy, and I'm having lunch at Leopold Cafe, a popular watering hole that was a site of brutal terrorist attacks in 2008. Time has passed, but the symbolism is hard to miss: In this city, people live with acute juxtaposition.

With its population of 19 million and a north-south axial layout, the metro area of Mumbai, India—whose name, to the consternation of many, was changed from Bombay in 1995—is the fifth most populous in the world. Its denizens are a pastiche of religions, languages, classes, and political beliefs, creating a culture that is both tolerant and chaotic. The architecture follows suit.

As I walk the ancient bylanes, I see handprints of the different empires

that have passed through: British, Portuguese, Islamic. The city's architectural fabric is rich, to say the least: Victoria Terminus (aka Chhatrapati Shiraji Terminus) and Elphinstone College are high Victorian Gothic; the legendary Taj Mahal hotel is inspired by Islamic design; and Marine Drive boasts one of the largest collections of art-deco buildings in the world.

Though a galloping economy has made Mumbai the surging heart of India's mounting dominance, part of what still eludes the city is urban and aesthetic coherence. "For the longest time, Bombay couldn't afford good design," says Suketu Mehta, whose 2004 book, *Maximum City: Bombay Lost and Found*, dissects the dense urban enclave. Mehta, who grew up in Mumbai and now teaches journalism at New York University, takes us through the notable, and sometimes notably lacking, design in one of India's most spectacular cities. »



Marine Drive (bottom), also known as the Queen's Necklace, is nearly two miles long, linking the tony South Mumbai to the northern suburbs. Its seafront position sees

myriad Mumbai residents out for walks and fresh coconut vendors selling their goods. The Leopold Cafe (top) is a popular local haunt.

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Modern architecture is rare here, save for works by Bijoy Jain, Charles Correa, and perhaps a few others.

A big reason is that Bombay doesn't have space to build upon. A series of antediluvian laws known as the Rent Act of 1948 froze the housing stock. But, more importantly, there just wasn't any money for architects to come in and make interesting structures.

So how does the recent influx of new money change that?

Now, there is a new generation of Bombayites who have gone abroad and been exposed to world-class design, and for the first time, you have the two essential ingredients in place: educated clients who have a sense of what good design is all about and the money to attract the best architects in the world. There is also a realization worldwide, on the part of architects, that India is the next frontier. Just as China was, and continues to be, India is still largely an untapped market. ▀



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Money doesn't equal good architecture or cohesive planning, though.

Urban planning is a disaster in Bombay. The main problem is that it's not holistic; there is no central authority. Housing is one person's job. Highways are someone else's. Local trains are controlled by the central government. It is as if the New York City subway were to be controlled by the national highway department in Washington. The solutions to these problems are not hard to figure out. But there is a lack of political will and no strong, regional authority that has the power to coordinate the hodgepodge of government organizations that control different parts of the city.

Mumbai is also home to massive slums. Is it even appropriate to talk about flashy architecture when half the city's inhabitants don't have housing or clean drinking water?

Some still see architecture as an unaffordable luxury. But Bombay is far

more than just slums. It's a hellhole in many ways, but it's also the richest city in a country that will be one of the economic superpowers of the 21st century.

That part of Bombay—the world-class financial center and the entryway to India—is important and must be respected. If Bombay's economic engine doesn't keep running and the financial center goes to some other city like Bangalore or Delhi, then the poor are also going to be worse off. So Bombay needs to maintain its status as this alluring, dynamic city. A way to do that is to have really interesting architecture. It'll happen in the next five years.

Why do you call the city "Bombay" instead of "Mumbai"?

In 1995, the Shiv Sena [a right-wing Hindu political party] changed the name to Mumbai. It was a ridiculous effort. I call the city Bombay because it is my own personal form of protest.



Of India's modernists, Charles Correa looms largest. What's his greatest contribution to Mumbai?

He is definitely India's foremost architect and a visionary urban planner. His greatest contribution has been New Bombay (Navi Mumbai), a satellite city, which was meant to ease the pressure on land in the city. Unfortunately, he considered it a failure. The government was supposed to move its headquarters there, but that didn't happen. Now it's an educational hub, a city growing on the hinterland.

What building typifies Mumbai, either in aesthetics or urbanity?

The Lohar Chawl is in central Bombay. Chawls—or tenements—were originally constructed for mill families. They are nondescript buildings from the outside, with electrical shops on the ground floor. People live in a rabbit warren of rooms above. Generations of my relatives live in one, and the entire building is an extended family. ▶

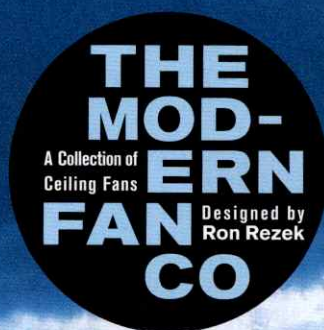
The jaw-dropping enormity of Mumbai's slums (top)—home to nearly 55 percent of the city's population—starkly juxtaposes with the emergence of new wealth and

booming construction. The Kanchanjunga Apartments (bottom), designed by Charles Correa in 1974, is Mumbai's most visible modernist residential building.



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I don't love it for the architecture but for the communal arrangement.

That density must be a blessing and a curse.

True, but the local trains carry six million passengers every day in some of the world's most cramped conditions. People hang out of doors and windows; but somehow the system works.

Where is best for people watching?

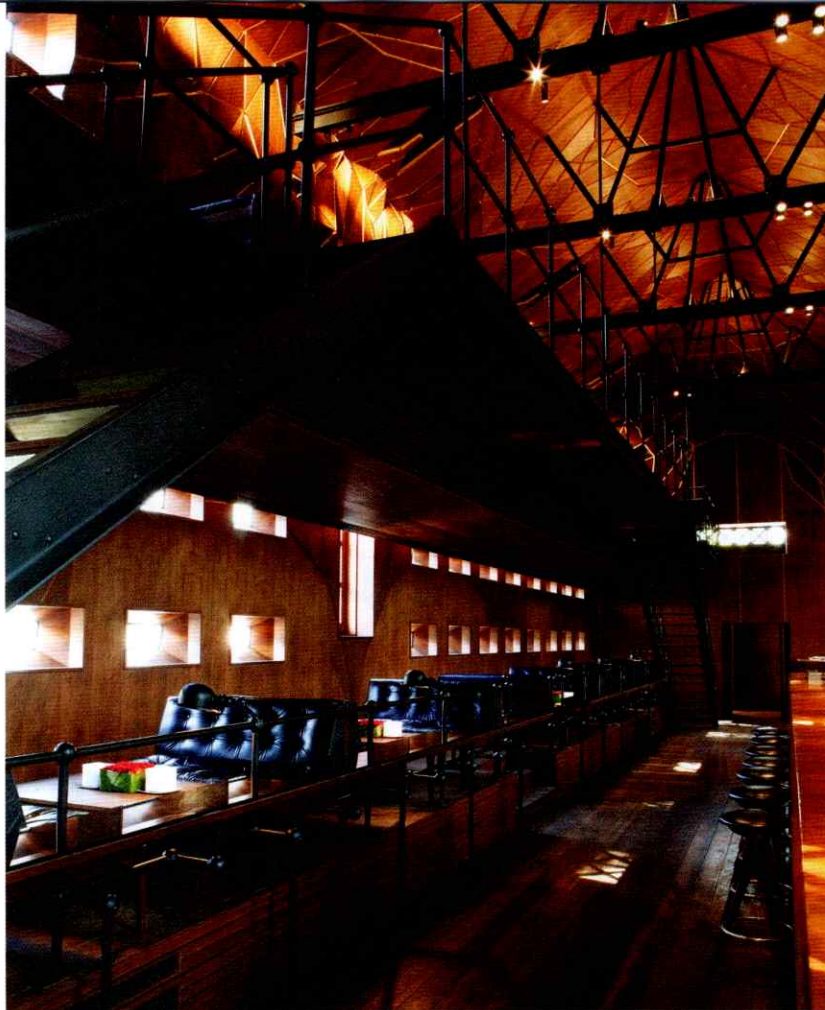
Victoria Terminus Station [Chhatrapati Shivaji Terminus], which is marvelous. Incredibly crowded. But if you look closely, there is an order to the crowds. I also go to bars like Olive, located in the heart of the film industry. That's always good for people watching, but it's an "haute" crowd. It depends on what part of Bombay you want to see.

What's your favorite neighborhood?

The Gujarati ghettos of central South Bombay like Bhuleshwar and Khetwadi.

So where do you go to eat?

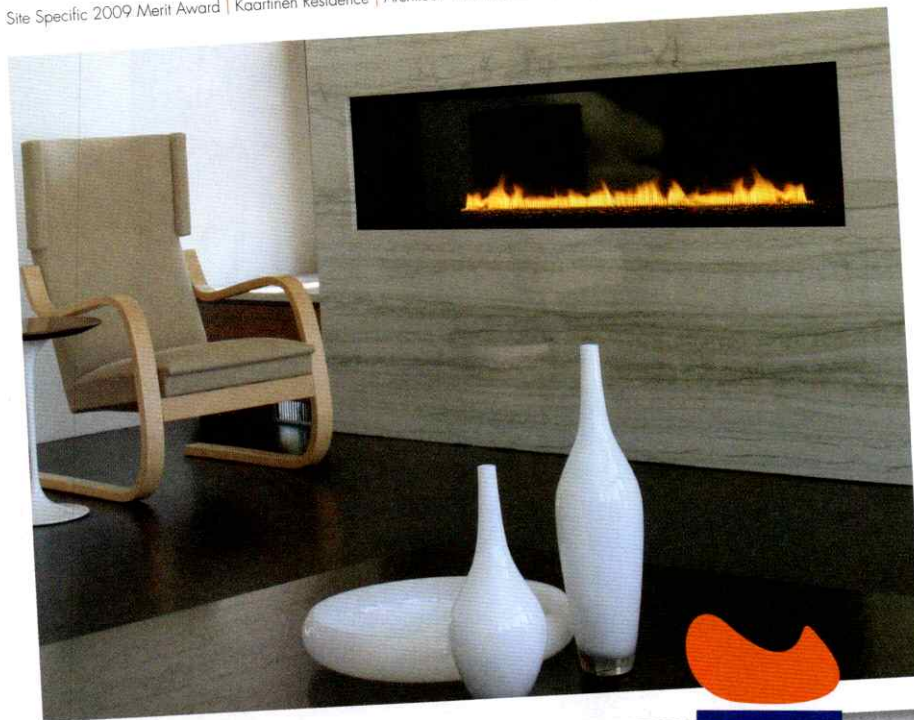
Swati Snacks has a cool minimalist interior designed by Rahul Mehrotra, which has nothing to do with traditional ideas of "Indian" style. Its influences are the great 20th-century modernists. It perfectly symbolizes the new Bombay: forward-looking and Western-oriented but still serving spicy vegetarian Gujarati food. ■



Tote on the Turf (top) is a newly renovated eatery designed by Chris Lee and Kapil Gupta of London-Mumbai firm Serie Architects. Bijoy Jain of Studio Mumbai

designed the interior of Bungalow 8 (bottom left). A street vendor (bottom right) offers colorful lower-budget fare. ❶

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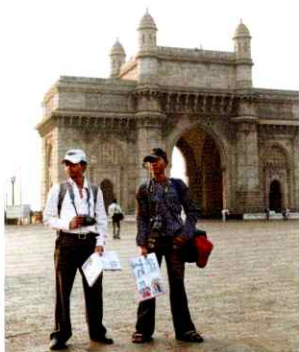
1. **Zenzi** – 183 Waterfield Rd., zenzi-india.com



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3. **Bungalow 8** – Wankhede Stadium, North Stand, D Rd., bungaloweight.com



4. **Gateway of India** – Colaba Causeway



5. **Rabale Railway Station** – Thane Belapur Rd., Navi Mumbai



6. **Olive Bar** – Tourist Hotel, 14 Union Park Rd., olivebarandkitchen.com



7. **Tote on the Turf** – Mahalaxmi Racecourse, Keshva Rao Khadye Marg



8. **Taj Mahal Palace and Tower** – Apollo Bunder, tajhotels.com



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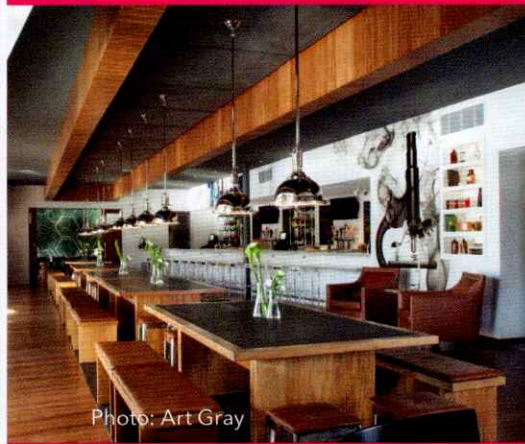


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BIGGER

DWELLINGS

Welcome to the era of the megacity. The world has more big cities than at any time in history, and those cities are larger than they have ever been. There are now more than 30 urban centers with populations in excess of ten million. The biggest megalopolis of all is Tokyo, which clocks in at over 35 million souls, but more than 75—75!—cities boast populations of more than five million. For the first time, the global population is more than 50 percent urban; a century ago that figure stood at only 10 percent. In another 40 years, if demographers are correct, it will jump to a staggering 75 percent. In the words of Rem Koolhaas, the bard of urban bigness, “more than ever, the city is all we have.”

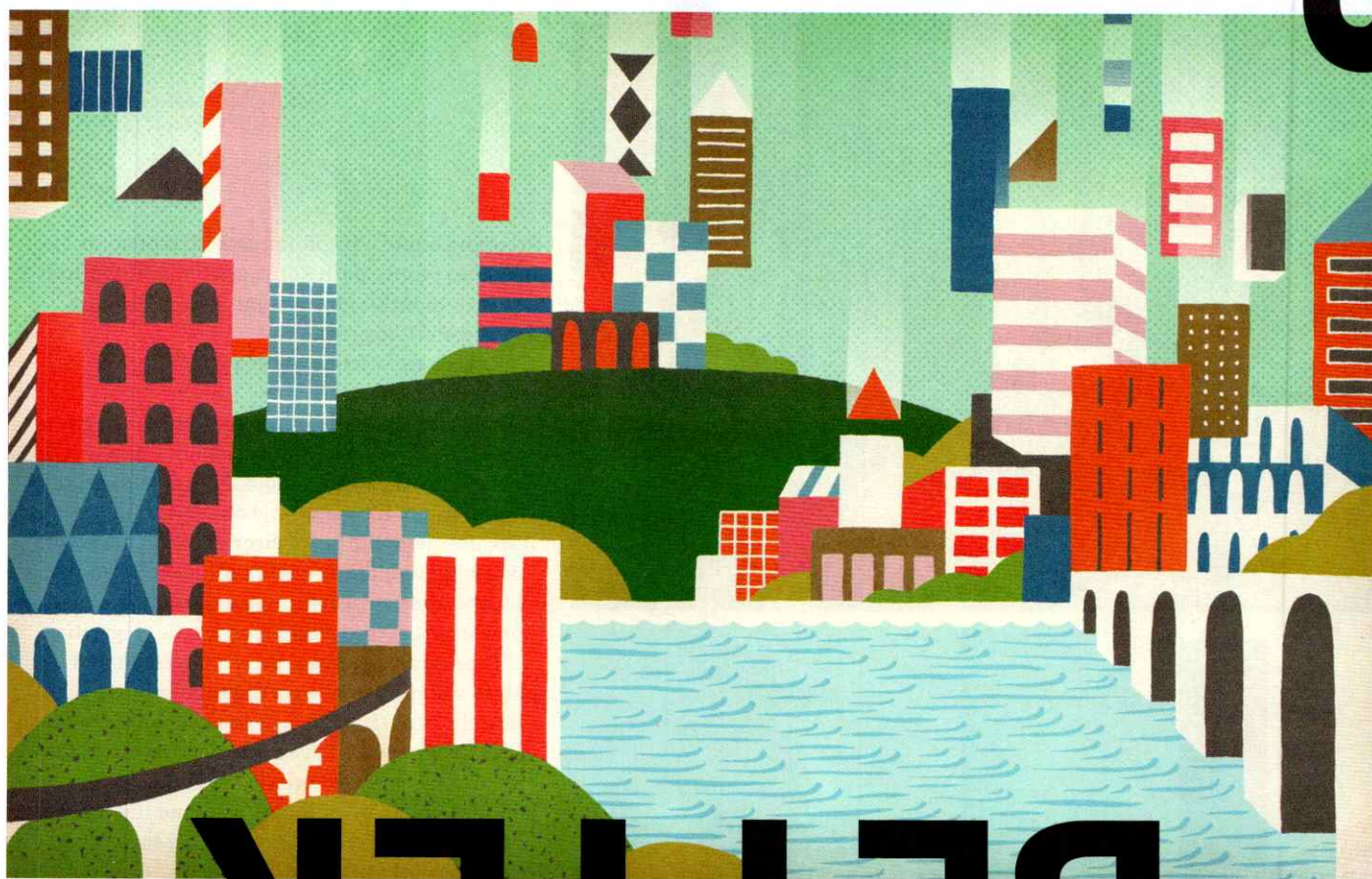
The rise of the megalopolis has hardly been hailed with the triumphant trills of trumpets, even by the city’s greatest advocates. Half a century ago, Lewis Mumford, the dean of urban historians, theorized that the arrival of the mega-city signaled “the last stage in the classic cycle of civilization” and would lead to “complete disruption and downfall.” More recently, optimistic experts informed us that in our newly wired world, cities would become obsolete, technology would promote decentralization, and we could look forward to another flight from our urban cores.

Clearly, that hasn’t happened. Take a peek in your local Wi-Fi-enabled coffee shop and you’ll notice that even as we’re connected digitally, we still demand at least the pretext of physical human contact. But that’s the least of it. Cities are growing not so much because they draw the culturally conscious “creative classes” as the proselytizing guru Richard Florida might have you believe, but because they are, as they have always been, economic engines. Moreover, as the economist Dr. Rakesh Mohan has stated, cities have now become “the fulcrum of world development.”

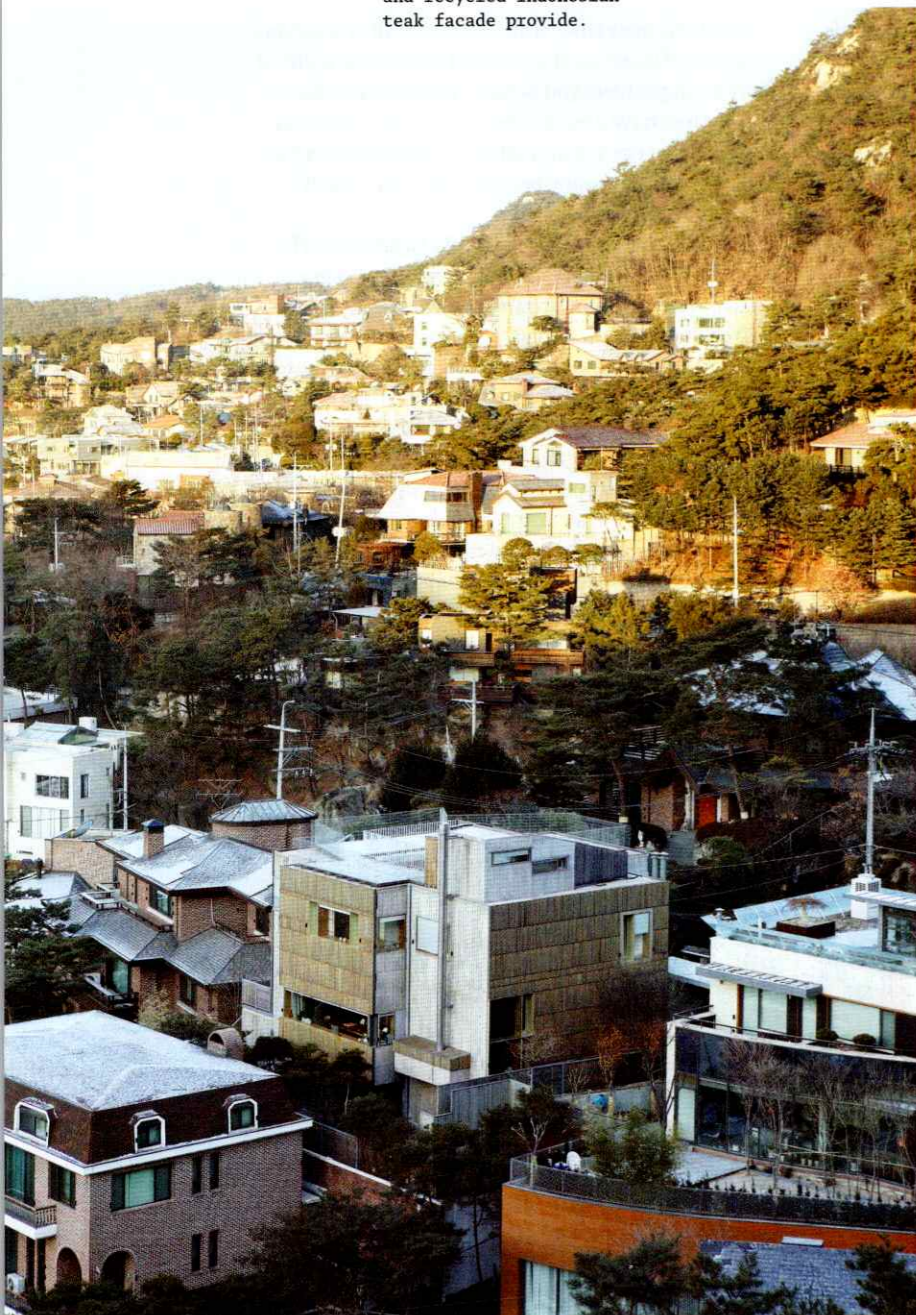
It seems the next step is simply to embrace the hugeness. Cities may face challenges that seem insurmountable, but around the world, and in the United States in particular, progressive planners are working to make even the biggest cities more livable. But isn’t a little discomfort just part of the romance, what binds the inhabitants of a place together and gives it that certain anarchic energy? Arriving at a metropolis is like stepping onto a moving sidewalk at an airport. Your legs are going at the same pace, but the world around you is moving a bit faster. The speed is addictive. Get used to it. ■■■

Story by Mark Lamster

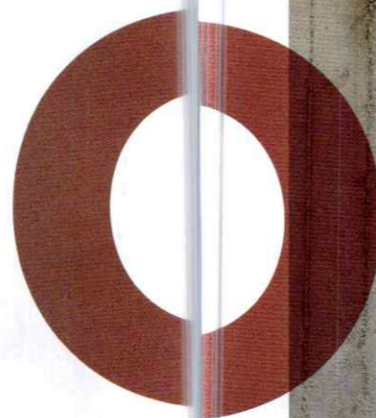
Illustration by Andrew Holder



Four Box House perches on a rugged mountain-side in northern Seoul's Pyeongchandong district, making for spectacular views. Architect Byoung-soo Cho and his wife, Eunsil Kim (opposite), value the privacy, and style, that a concrete wall and recycled Indonesian teak facade provide.



When Seoul architect Byoung-soo Cho set out to design his urban dream house, he turned to the city's architectural history for inspiration. The result—four overlapping boxes arranged around a courtyard—is a peaceful enclave in the midst of the nonstop metropolis.



Stepping out of a frigid January afternoon in northern Seoul, South Korea, and into the warmth of his 18-month-old wood-and-concrete home, Byoung-soo Cho grins.

"There's snow in my living room!" he says gleefully.

Of course, the leafless tree and haphazard pile of snow that Cho is gesturing at are not literally in his living room; they are in a square, glassed-in courtyard that merges inside and out so seamlessly that it induces periodic fits of disorientation in visitors and residents alike. That simple open-air space, says Cho, was the key to designing a comfortable, elegant home in one of the world's most hectic megacities.

"There is always space between interior and exterior in my work," says the successful 52-year-old architect. "If you look at traditional Korean residences, they always have a courtyard. It works for climate and culture: Korea is hot and humid in the summer, so buildings wrapped around the courtyard have better air circulation. It's also a social space to eat and gather." ■

Project: Four Box House
Architect: Byoung-soo Cho
Location: Seoul, South Korea

Story by Winnie Bird
Photos by Jeremy Murch





The Seoul native grew up in just such a traditional house and fondly remembers its chaotic courtyard filled with family and dogs. But when he and his wife, Eunsil Kim, bought a hillside lot in the recently developed neighborhood of Pyeongchangdong and began planning their future home, centering it around a similar space didn't occur to him.

"We purchased the land in 2002 and started talking about the design whenever Byoung-soo had time," says Kim, 46.

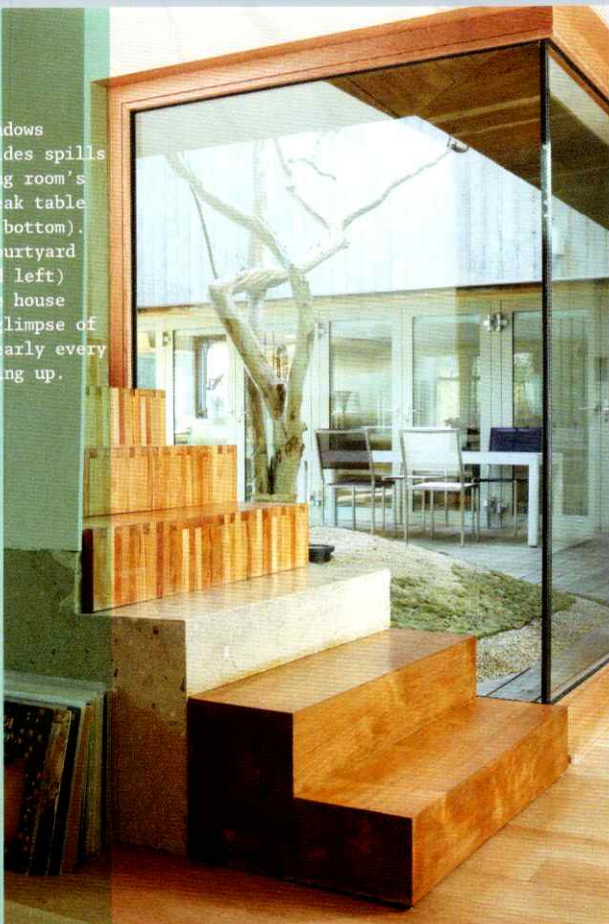
Back then Cho was flying frenetically between his acclaimed private practice in Seoul and teaching jobs at Montana State University and Harvard. (He has since resigned from both positions to focus on the firm.) When he finally was able to devote himself to the project, it proved unexpectedly challenging. "For six months I tried different schemes. Nothing worked, and I realized the constraints were stronger than I had thought," he recalls.

Those constraints are typical of Seoul, where nearly a quarter of South Korea's population lives

in tightly packed apartment complexes, older brick buildings, and a scattering of single-family homes. Pyeongchangdong is an attractive residential district spread over the rugged mountains north of downtown—a plus for Cho and Kim, who both love to hike. However, houses within 20 feet on three sides of the lot blocked sunlight and views.

Then Cho hit on the idea of arranging four two-story, rectangular concrete boxes around a central courtyard. The layout resembles a top-down view of a cardboard box with all the flaps open. Because the sides of the boxes overlap only partially, the house has indented corners, which means each box can have windows on all four sides. The result is a house that—far from feeling oppressed by urban clutter—is flooded with sunlight and fresh air throughout the day. Strategically placed wood-framed windows capture light and views without revealing nearby houses: A long, low window in the second-floor master bedroom frames a slice of courtyard; a light well illuminates artwork on a living room wall that

Light from windows on all four sides spills over the dining room's custom-made teak table (opposite and bottom). The central courtyard (top right and left) helps cool the house and offers a glimpse of nature from nearly every angle, including up.





A single crepe myrtle, which sports red blossoms in summer, defines the courtyard (opposite). Cho relaxes in the first-floor living room, where paintings by up-and-coming Germany-based Chinese artist Ruo Bing Chen play off a sofa and coffee table designed by the architect himself.



SEOUL

High Turnover

If Seoul had an architectural theme song, it would be the classic country tune that begins, "I wanna live fast, love hard, die young, and leave a beautiful memory."

The sprawling city is in constant flux. Apartment complexes are torn down at 20 years old, shops change hands overnight, and neighborhoods become unrecognizable in the space of a decade. This transience is part of what gives Seoul its red-hot energy. But as residents are increasingly coming to realize, continuous redevelopment has also wiped out wide swaths of urban history.

"The city is developing too fast, without discussions with specialists or citizens," says Jinyoung Lim, a journalist and senior editor at Korean architecture magazine *Space*. Recent controversy has swirled around the destruction of early-20th-century buildings, painful reminders of the Japanese occupation (1910–1945) for some, and the drastic construction of the redevelopment of landmarks like Gwanghwamun Square.

After a 30-year hurdle toward new and shiny, however, Seoul finally seems to be focusing on historic preservation. With luck, the restoration projects that are popping up throughout the city will leave Seoul with not just a beautiful memory of its recent past but a few physical reminders of it as well.

Q & A

Winifred Bird: Do you have a favorite new building in Seoul?

Byoung-soo Cho: I like [In-cheul Kim's] Urban Hive, built in 2008, and the Boutique Monaco tower, designed by Minsuk Cho.

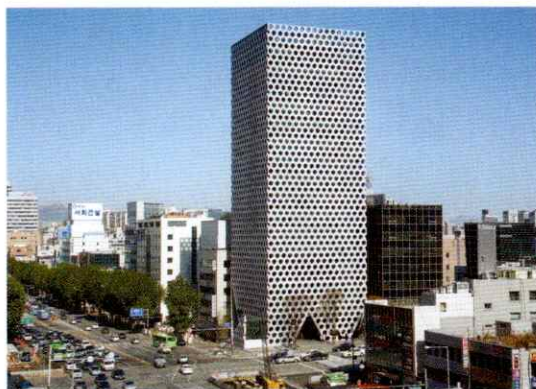
Bird: Do you think those projects succeed in making Seoul's bland high-rise landscape more interesting?

Cho: I think so. [Boutique Monaco] provides a much richer cityscape, and in itself it's a beautiful object. The Urban Hive is simpler, but when you go to different spaces you experience it differently, so even though it seems monolithic it provides really interesting moments of invitation into the building.

Bird: There's a lot of discussion now about preserving older buildings in Seoul. Are there any you think are worth saving?



The Boutique Monaco



The Urban Hive

Cho: I think it's worth saving almost all the buildings in Seoul. There's a trend to divide good architecture and bad architecture, but to me they're all interesting if you look carefully. I especially like buildings that weren't done by architects.

Bird: You're an avid walker. What's a good walk in Seoul?

Cho: From Insadong to Bukchon to Samcheong-dong in the historic district. Garosugil to the south is more urban and trendy. We often go and have tea there. ▶

South Korea

At over 10 million people, Seoul is home to a quarter of South Koreans.

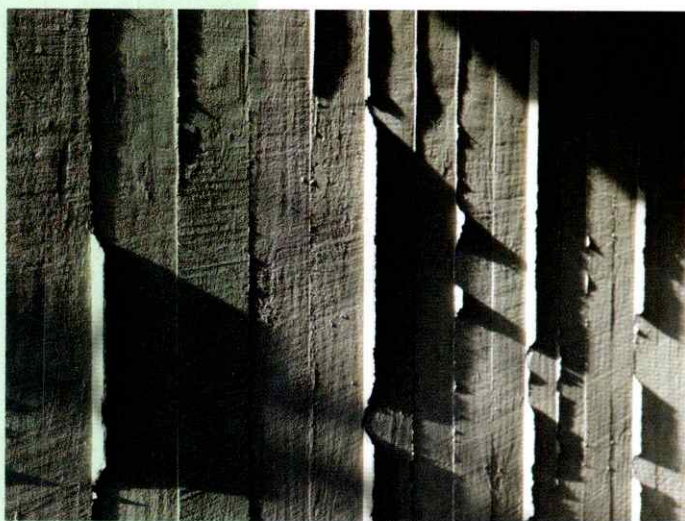
Seoul actually shrunk by 0.1 percent between 2005 and 2010.

More than 6 million people ride the subway each day.

Seoul has the highest broadband Internet penetration of any city.



Arco's Jolly Jubilee chairs, designed by Ineke Hans, give the downstairs living room a shot of color (top). Textured concrete walls (bottom left) and strategically placed wooden windows like this one in the master bedroom (bottom right) are signatures of Cho's work.



Valparaiso Point
Mini Whimper 5008-7A

otherwise receives little direct sunlight; and sheer sheets of glass in the dining room and tea room give sweeping views of crooked red pines, temples, and adjacent modern residences.

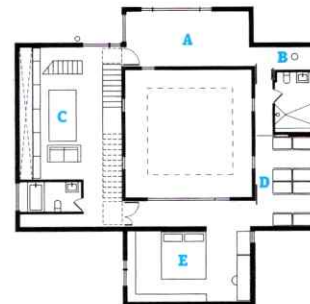
For parties, Kim opens the glass doors on all sides of the courtyard to create a continuous living-dining-kitchen space open to the sky. Even the basement, which is located beneath the courtyard and houses Cho's studio, is bathed in sunshine from south-facing windows. But if air and light were constant considerations in designing the 4,600-square-foot home, construction materials and methods were equally important.

"We spend a lot of time figuring out how to make buildings work in terms of physical construction, not just abstract ideas," says Cho, who rarely attempts to disguise the raw materials of his craft. ("Wood is wood, concrete is concrete, and night is night" is how one of his employees puts it.) That's not to say aesthetics get slighted: With a background in ceramics and sculpture, Cho has a knack

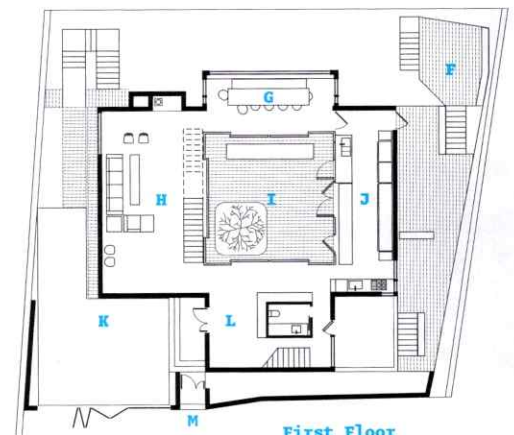
**Cho Residence
Floor Plans**

A Traditional Room
B Tea Room
C Library
D Dressing Room
E Master Bedroom
F Deck
G Dining Room
H Living Room

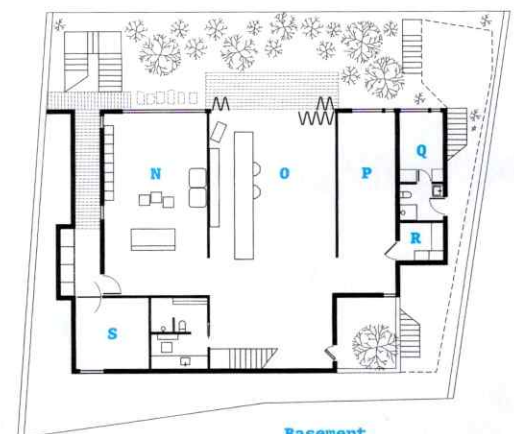
I Interior Garden
J Kitchen
K Parking Area
L Reception
M Main Entry
N Lounge
O Office
P Gallery
Q Service Room
R Storage
S Mechanical



Second Floor



First Floor



Basement



Light is a key element of the home's design. Photography lights from a local manufacturer keep the basement studio bright (opposite bottom) and paper-covered walls in the tea room on the second floor soak up a softer incarnation of the sun's rays. ❶



for turning the constraints presented by a rough palette into artistic inspiration.

The house's exterior is a case in point. The underlying structure is concrete (the most common construction material in timber-scarce Korea) strengthened by steel wires, but Cho and Kim wanted to add a teak facade to portions of the outer walls. The recycled Indonesian boards they purchased were just a meter in length or shorter, however, so Cho cut them into even smaller, irregular lengths and attached them vertically to the concrete. Separated by strips of zinc and accented by a pair of snow-dappled pine trees, the asymmetric panels become a two-story-tall abstract painting.

Inside, contrasting slabs of wood, concrete, and glass form their own boxy abstractions. Some walls are covered in fine white paper, while others are raw concrete, marked with the imprint of the wood formwork used to pour them and the irregular drips where concrete oozed through during the process. A radiant heating system (typical of both traditional

and modern Korean homes) warms the silky wood floors, and shiny floor-to-ceiling cabinets from Italy keep the rooms uncluttered and sleekly modern.

There's one room in the house that's neither sleek nor particularly modern, however, and that's the room Cho and Kim head for as soon as they shed their jackets on that snowy afternoon in January. It's just a small box on the second floor, constructed of glass, wood, and white paper walls that glow with winter light, but somehow it seems to distill the spirit of the entire house. Each morning before Cho drives to his busy downtown office, he stands in the tea room and greets the sun with 108 bows. Now, as he and Kim perch on purple silk cushions and sip steaming cups of barley tea, it's hard to remember they are in the middle of a sprawling megalopolis. High above the pines and blissfully removed from the sea of roofs below, they seem, instead, to have joined the world of the two black-and-white Korean magpies that glide silently past on the other side of the glass. ■■■



In the Indonesian capital of Jakarta, Ahmad Djuhara is on a one-man crusade to blow away the conservative cobwebs of the city's dowdy suburban architecture.



Story by Simon Pitchforth
Photos by Matthew Williams

Project: Wisnu Residence
Architect: Ahmad Djuhara
Location: Jakarta, Indonesia

@ Extended slideshow at
dwell.com/magazine

Ahmad Djuhara's drastic redesign of the typical suburban Indonesian home is certainly unusual, and yet the house appears far from grandiose. The sliding wood partitions (this page, and opposite bottom) on the upper floor help shield the master bedroom from the strong tropical sun. They also give the place a tree-house feel, which one of its young residents (opposite top) couldn't like more.

A



R

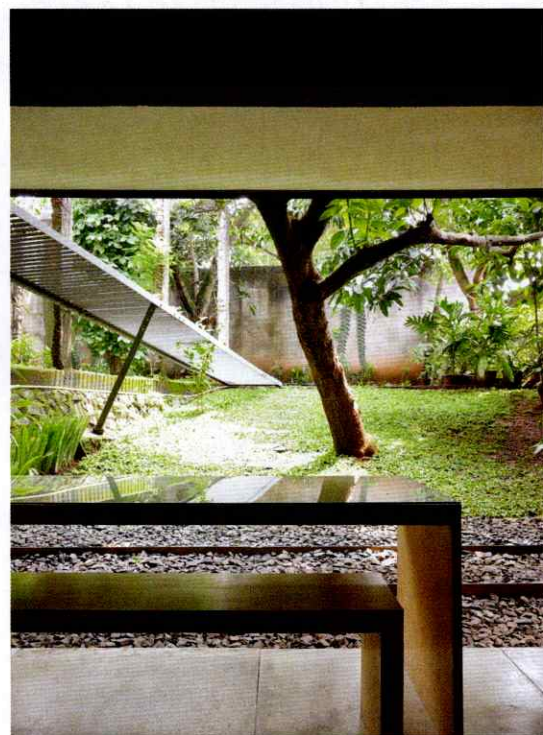
A

Combine the eight and a half million people living in Jakarta, Indonesia's humid capital, with those dwelling in its nearby satellite conurbations of Bogor, Tangerang, and Bekasi (together known by the portmanteau "Jabotabek") and you've got a combined population that approaches 20 million. Amidst the largely planless urban sprawl, you'll find gleaming modern skyscrapers jostling with mounting ruins of the city's crumbling colonial heritage.

Bekasi, just down a highly accessible toll road, isn't as densely packed as Jakarta proper, but with a population of more than two million, it's hardly

a garden suburb. Nonetheless, the prospect of a little more space, cheaper housing, and the work of architect Ahmad Djuhara got Nugroho Wisnu and his family thinking about a new home outside of town.

Wisnu and his wife, Tri Sundari, both come from Indonesia's rather conservative Javanese culture; however, the couple, who both trained in the petroleum industry—Wisnu now works for BP and travels around the country—clearly have a sense of architectural adventure. And considering that the first house they bought in Bekasi proved better for insects than humans—it was uncomfortable, badly



The transparent walls, completely openable entrance hall (opposite left), and a kitchen that opens onto the garden (this page) are the complete antithesis of Jakarta's often dim and dingy suburban interiors. Much of the family's furniture (opposite top) was inspired by minimalist design but was made by local craftsmen. (The closest Ikea is in Singapore.)

designed, and infested with termites—they thought it was time to shop around.

"We thought that an all-steel house like the one that Mr. Djuhara had built just down the road would be termite resistant," Wisnu explains. "However, he proved difficult to pin down as he is a very busy man. We also feared that an in-demand architect would be prohibitively expensive."

Djuhara + Djuhara, the firm Ahmad runs with his wife, Wendy, designed several high-profile bars and restaurants in central Jakarta, and as chair of the Jakarta chapter of the Indonesian Institute

of Architects, Djuhara helped to modernize the city's rather draconian planning regulations. His first attempt at a suburban house—the one that caught Wisnu's eye—was startlingly original and cocked a snook at critics who claim that young Indonesian architects only work on luxury hotels.

When Wisnu and Djuhara finally met, Djuhara was intrigued by the project's budgetary and physical limitations. He took the job and responded to the architectural free hand the couple gave him by tearing down the existing house in preparation for realizing his climatic and aesthetic vision. ▶



After razing the original structure, Djuhara commenced his new design, sourcing 90 percent of the materials from within a half-mile radius of the site—a feat that may sound impossible to an American, but in densely populated Jakarta, building yards selling serviceable materials can be found on pretty much every few streets. Partially due to the elimination of shipping costs, the whole project cost approximately \$20,000, two-thirds the price of a small, more conventional Indonesian home. The combination of local and existing materials from the site couldn't have pleased Djuhara more. "Ad-hocism is my religion," he crows.

The street-facing facade of the house is boldly original, if not downright eccentric. The metal grilled fence and wall at the front of the house functions as the front door, swinging to the side and opening up the entire front of the house like an amphitheater. Floor-to-ceiling window walls let in plenty of natural light and give the family a direct interface with the external world. "We love to entertain our friends in this rather atypical but jovial downstairs area," Wisnu says.

Perhaps even more shocking, though, is the bit of social inversion the family has taken on. Like many middle-class Jakartans, they sometimes employ a live-in maid, whose quarters are usually tucked out of sight toward the back. But in this case, the maid's room is front and center on the ground floor.

The house is split-level, and the ramps that connect and inform the home's circulation feel at once novel, fluid, and slightly groovy. They afford the place an airy openness and sense of calm, one that invites the tropical landscape in but asks it to check all the urban tumult at the door. Rough stone from the site is mixed with smoothly worked surfaces, ghostly echoes of the original property. Djuhara hopes the house "will age and grow old gracefully. Style is the consequence, not the objective."

The new kitchen opens out completely and magnificently into a sloping garden. There is no wall, no door, no windows, nothing: just straight out into the yard. "Family breakfasts are great in here," says Wisnu. "And the open kitchen encourages the kids to head out into the garden and run and play."

Upstairs, the master bedroom is large and ventilated by an airflow cavity above the ceiling. A mini balcony offers space for the couple to retreat from the kids, and the huge, eye-catching wooden sliding shutters stuck to the front of the house can be closed to shade the space from the strong tropical sun. "The shutters are unusual, but they are thick and sturdy," Wisnu explains. "They really shade the master bedroom to the extent that it feels mellow and cool. They let us reduce our air-conditioning consumption, even during the height of the day."

Yet despite the open kitchen, ample garden, and restful master bedroom, Wisnu reports that much of the family's domestic life takes place upstairs in the children's bedroom and in the family sitting room. The sitting room features a window wall, balcony, and ramp down to the garden. "We play around ▶

Djuhara deliberately incorporated ghostly echoes of the original property into his design. Here, the skeletal frame of an original wall perfectly flanks the metal runway that descends from the living room and lends the garden the evocative ambience of a ruin.

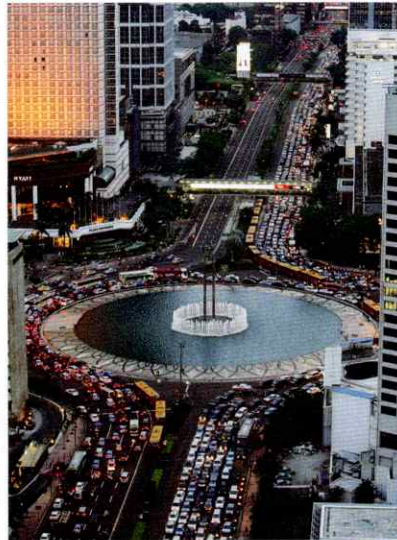
JAKARTA

Exhausted

A potentially terminal set of problems faces Jakarta, though its nightmarish traffic is certainly the most visible of them. The blood pressure-raising jams that clog Jakarta's arteries are set to reach total gridlock by 2014, according to some estimates. Local wags bemoan the fact that they could change a flat tire while stuck in traffic without holding things up at all.

Things weren't always this bad. The city's thoroughfares were originally quite sedate and were served by trolleys. But in the early 1960s, President Sukarno, anticipating a rapidly expanding city, decommissioned the trolleys—only to have the streets fill up with cars. Before long, asphalt was slapped down everywhere, and the city exploded both population-wise and geographically with scant planning. Proper roads were an afterthought as traffic jams increased exponentially. Now, some 1.25 million commuters head into and out of the city each workday.

Add seasonal floods and a lack of pavement for pedestrians and you have the chaotic scene to which so many Jakartans bear witness: hawkers marching through lines of stopped vehicles selling everything from bottled water to toys, tuneless buskers and their



Traffic in downtown Jakarta

cheap guitars, begging mothers cradling infants, and battered buses piloted by hapless drivers.

Various initiatives are underway to mitigate Jakarta's choking mix of humidity and exhaust fumes. A citywide natural gas-powered bus system with its own dedicated lanes is encouraging drivers to abandon their wheels. Jakarta's bike-to-work community has persuaded a surprisingly large number of citizens to try pedal power, and the connectivity of the Internet has encouraged workable carpooling systems.

Q & A

Simon Pitchforth: Where would we find you on your day off?

Nugroho Wisnu: Jakarta is a very cosmopolitan city where pretty much everything can be found. I like to take the family to huge malls, such as Plaza Indonesia and Senayan City, where we can eat, watch movies, and look around the many stores. The crowds and the traffic jams get us down, though, and sometimes getting back down the toll road to Bekasi can be a slow trek.

Pitchforth: What is the biggest challenge of living in Jakarta?

Wisnu: We consider our children's education to be very important. However, controlling or screening information in our now high-tech and fully wired city and on our computers and mobile phones at home is a challenge.

Commuting to the city's various areas takes a little forethought too, and planning our outings is critical to make the most of our time together as a family.

Pitchforth: What are your hopes for the city's future?

Wisnu: That the city will continue to modernize and can apply itself to solving its many environmental problems. Creating a greener future for Jakarta is imperative if it is to survive. ▀

Indonesia

Jakarta's metropolitan area has a population of some 20 million people.

In 2005, Indonesia was the 13th largest emitter of carbon dioxide.

Indonesia was the fourth-most movie-going nation in 2007.

Indonesia has the fifth-largest network of roads in Asia.



This home in suburban Bekasi aptly serves the needs of Wisnu and Sundari's two young sons. The house's uncluttered and airy feel make it a playground par excellence, whether the kids are in the cheery upstairs sitting room (top) or lounging with their mom (bottom left). Little fits the extreme indoor-outdoor living of the family better than an accessible spot for their sandals (bottom left).



Valspar Paint
Baked Scone 3007-BB

Maximizing space is crucial in this densely populated city, and Djuhara put every last interior cubic inch to good use in his design, as Wisnu's work nook attests (below). The balcony (opposite) off the upstairs sitting and family room helps capture natural light as well as cooling breezes. **i**

with our sons; it's a fun, informal, and cozy space. Sundari and I also spend a lot of time in here in the evenings," Wisnu explains.

Considering how wonderfully the house performs environmentally and economically as a respite from the city, it would seem that Djuhara could earn some serious money by duplicating the design. "My friends have asked me why I don't patent my low-cost houses," he explains, "but they completely miss the point. I actually want my designs to be copied. I want Indonesian society to rethink its attitudes towards urban architecture."

That may still be a ways off, considering what a dramatic break the house is from the neighborhood. But Djuhara believes his gospel of radical design, which is at once cheap, energy efficient, and surprisingly comfortable, will catch on. Wisnu agrees, though he jokes that it might take "a certain adjustment period." Jakarta is a city in need of new ideas, and a younger generation must reimagine what it is to build if it is to survive and prosper. Wisnu and Sundari's family, happily ensconced in its slice of Bekasi modernism, just might point the way to Jakarta's future. ■■■



**Wisnu Residence
Floor Plans**

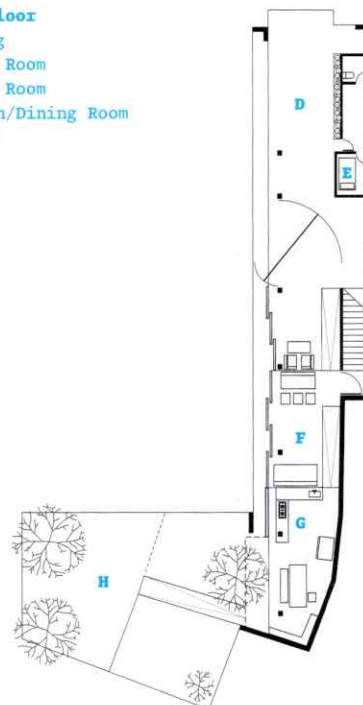
Top Floor

- A Master Bedroom
- B Bedroom
- C Sitting Room



Ground Floor

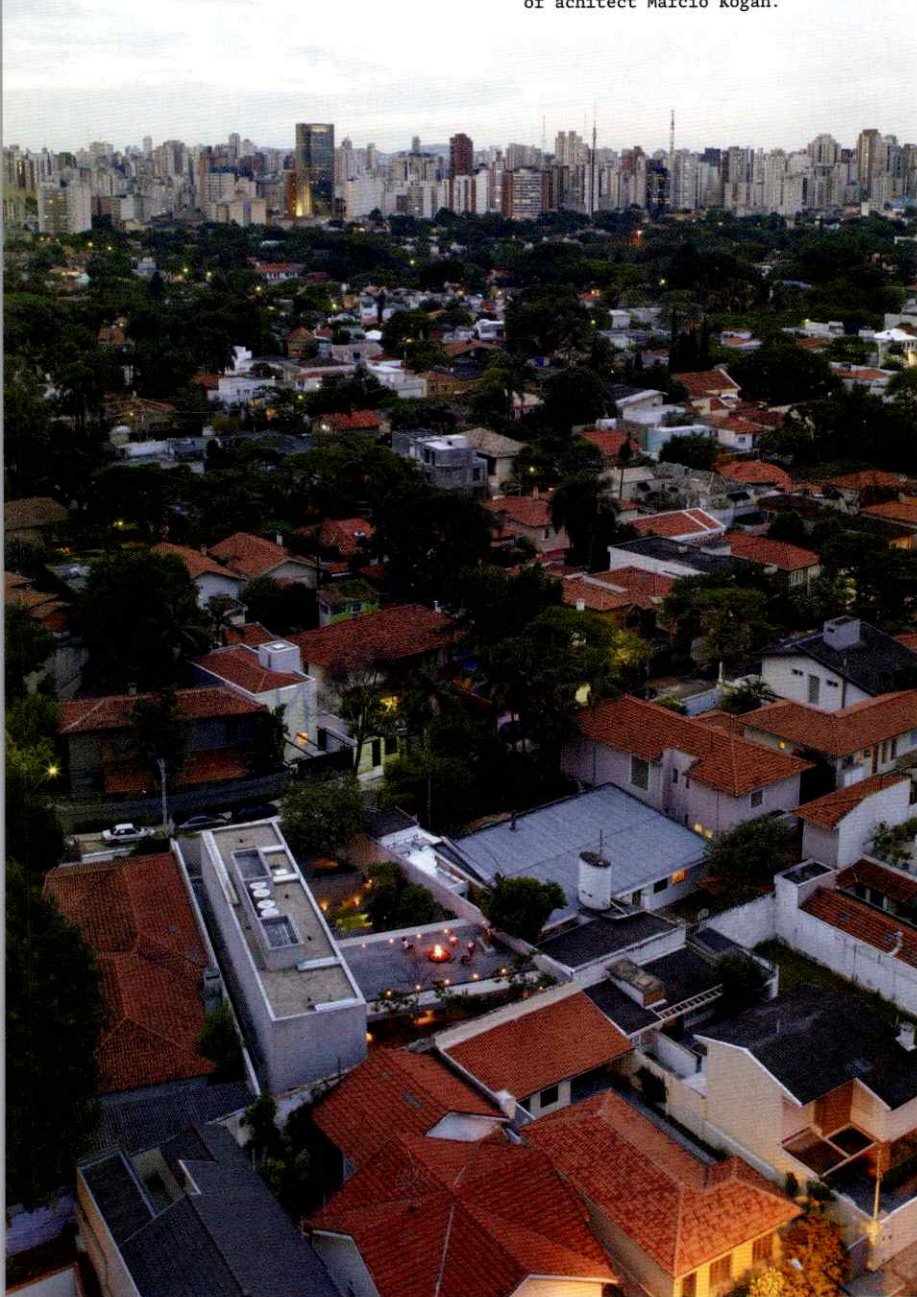
- D Parking
- E Maid's Room
- F Living Room
- G Kitchen/Dining Room
- H Garden





The Cóser family lives in Jardim Europa, an unlikely neighborhood of winding, tree-lined streets and single-family homes in the heart of São Paulo. From the garden deck (opposite), Sophia Cóser talks to sister Helena and mother Piti through a wide, low-slung window typical of architect Marcio Kogan.

For photographer Reinaldo Cóser and his family of four, the best way to deal with the sometimes-draining throb of massive São Paulo was to simply rise above.



On São Paulo, Reinaldo and Piti Cóser are of a single mind. They love it. They would live nowhere else. But that powerful attraction is not based on looks. Vast swathes of the city are regrettably ugly, Reinaldo tells me. "Very ugly," Piti agrees.

But for this couple of aesthetes, who run a successful commercial photography studio, looks aren't the worst of it. That honor goes to São Paulo's combination of semi-urban sprawl and torturous traffic. The simplest tasks—going to work, buying groceries, dining with friends—can involve soul-killing commutes through "every kind of pollution you can imagine," as Piti puts it: air, noise, visual, and others she shivers to remember.

Yet from the Cósers' living room, all these problems seem little more than an urban planner's bad dream. Past an invisible curtain of glass, two teal-bellied birds tussle over rights to a branch, and behind us, in the wake of a daily afternoon down-pour, we can practically feel the vines creeping up the walls of the back garden. It's hard to believe we're just a couple hundred yards from Avenida

Story by Robert Landon
Photos by Cristobal Palma

Project: Chimney House
Architect: Studio MK27
Location: São Paulo, Brazil





Reinaldo (top left) checks out progress in the small garden that sits behind the main living area. Four custom-built sliding doors (top right) divide indoor and outdoor spaces. In the media room (bottom), the saturated colors of the Paper chair by Piero Lissoni for Cappellini and the Twiggy floor lamp by Foscarini contrast with the wide-screen view of the back garden. An inner wall (opposite) divides the main gate from the inner garden, enhancing privacy and creating narrative suspense as you enter.



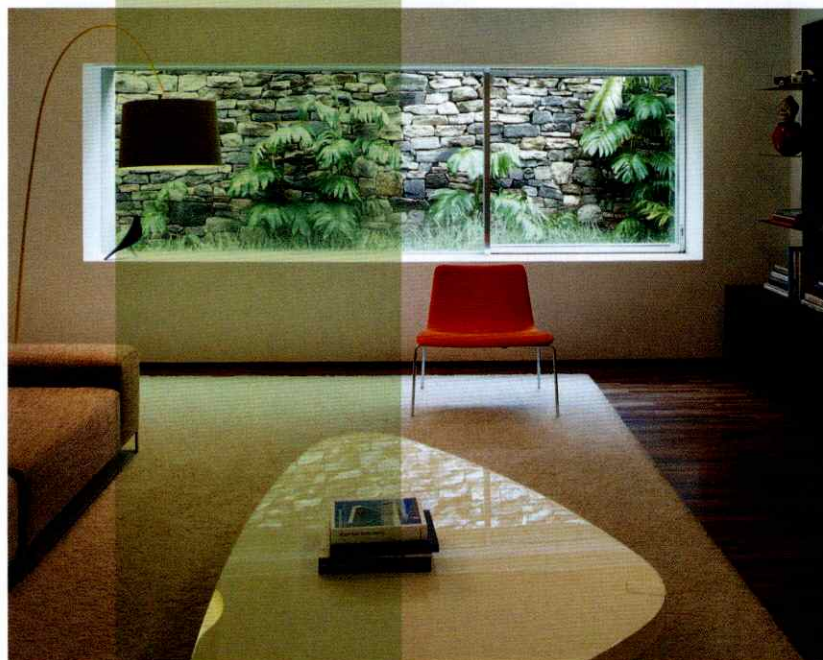
Brigadeiro Faria Lima, the traffic-choked artery that serves as 21st-century São Paulo's Main Street.

For all its problems, the Cósers can't imagine forsaking São Paulo. They derogate the metropolitan area of some 20 million people, then in the same breath rhapsodize about its restaurants, shops, and burgeoning arts scene. Nowhere else in Brazil, says Reinaldo, could offer a photographer such boundless professional and creative opportunities.

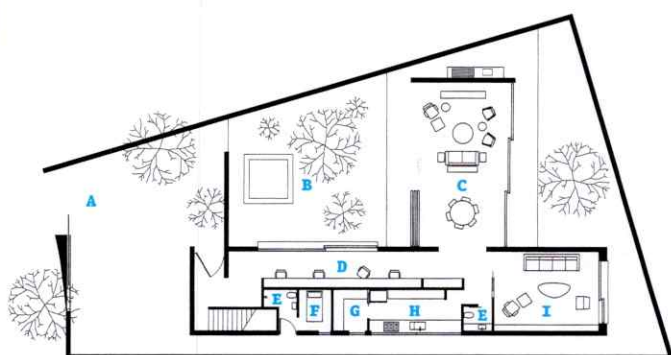
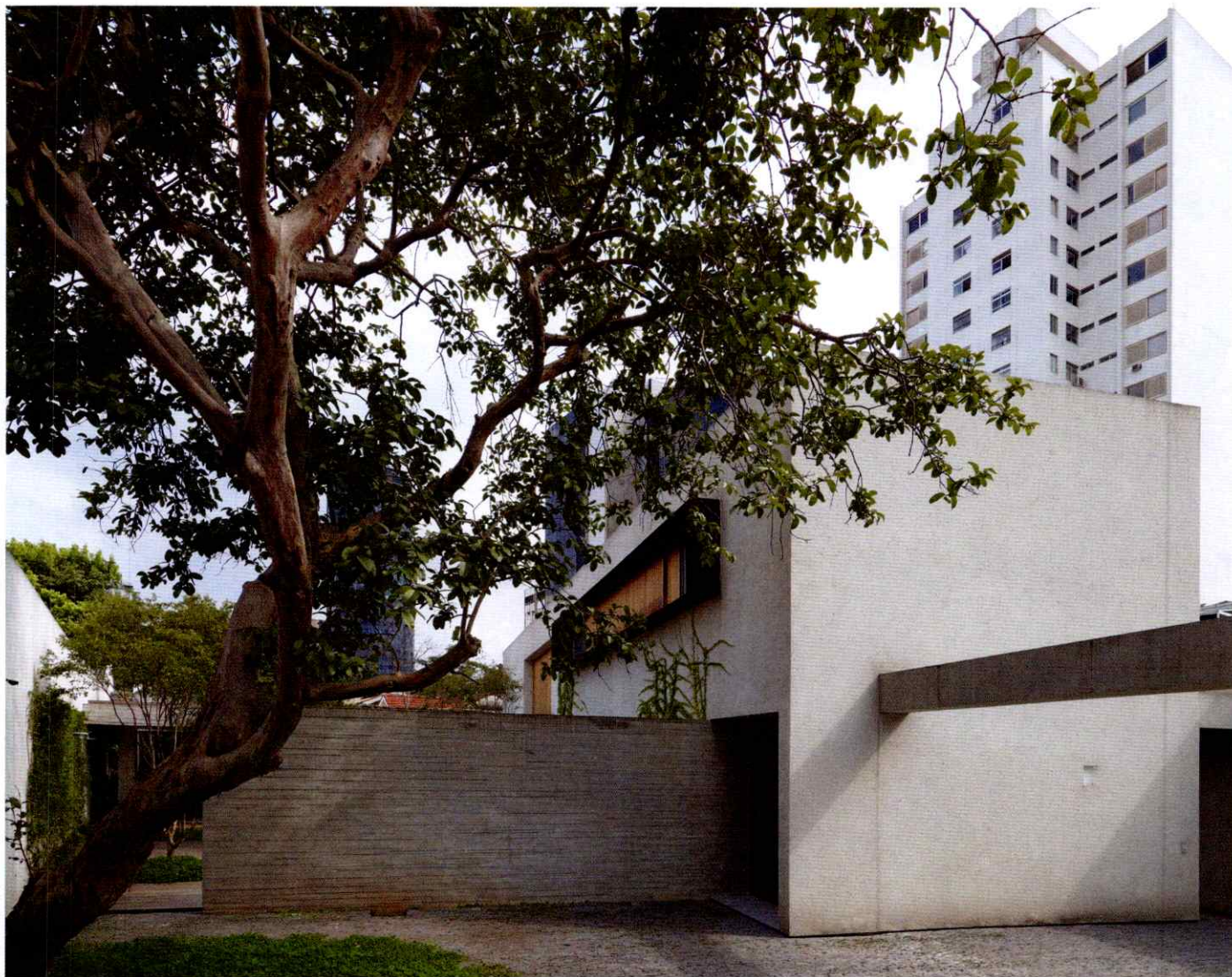
How, then, have the Cósers made peace with their underplanned megalopolis? By smuggling a portion of the countryside calm into the city's chaotic heart.

"This house has actually changed the rhythm of our lives," Reinaldo says. "We eat at home more. We go to bed earlier. We wake up earlier. We sleep more."

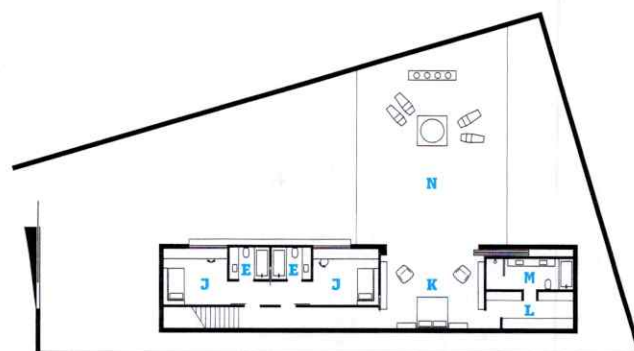
The Cósers' daughters have adapted to the new rhythms too, though each in her own way. Seven-year-old Helena prizes the freedom to "run and scream" in the garden without incurring the wrath of parents or neighbors. By contrast, ten-year-old Sophia, an avid reader, can now carve out hours-long stretches with her books—a luxury that eluded



Valspar Paint
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Ground Floor



Upper Floor

Chimney House Floor Plans

A Main Entry/Parking
B Courtyard
C Living/Dining Room
D Office
E Bathroom

F Service Room
G Storage
H Kitchen
I Family Room
J Bedroom

K Master Bedroom
L Closet
M Master Bathroom
N Roof Deck



By keeping the front and back gardens at the same elevation as the living area, Kogan created one giant living space. A large overhang means that even on a rainy day, the Cósers can live practically without walls. The dining area is defined by a classic Oval dining table by Eero Saarinen for Knoll. Brazilian master designer Sergio Rodrigues did the matching pair of armchairs in the living room.

her amid the hubbub of the smallish two-bedroom apartment her family used to share. "Plus, our house is so pretty," Sophia adds. "Sometimes I like to just look at it for a long time."

As happy as the Cósers find themselves, such a house was never part of their plans. They wouldn't even let themselves dream of this much. They just knew, upon the birth of their second daughter, that they needed a bigger home that could provide a domestic escape from São Paulo. "We wanted a place where we could just shut the door and travel," Reinaldo says. In addition to a bit more space, the couple shared another desire: a garden. They explained their apartment-cum-garden idea to their friend Marcio Kogan, one of Brazil's top contemporary architects and principal at Studio MK27. "Don't you mean a house?" he asked, with his usual combination of percipience and bracing simplicity.

In 2002 the Cósers found a 6,500-square-foot lot in Jardim Europa, a privileged neighborhood of tree-lined streets and single-family homes—many of manorial proportions. The price was far below market, but the property still came at a high cost. It was saddled with tax liens and probate disputes, the kiss of death in a country with an achingly slow judicial system. In the end, it took four years to own the land free and clear. Yet their determination had netted the Cósers several hundred more square feet than their budget allowed—just about the size of what would come to be that coveted garden.

In 2006, when they were finally ready to build, the Cósers turned again to Kogan. Known for his work for São Paulo's superrich, Kogan relished the challenge of a more modest budget. To keep costs low, the architect eschewed marble and ebony in favor of raw concrete, unfinished gesso, and cumaru (a cheap local wood also known as Brazilian teak). All three inexpensive, low-maintenance materials bring a rich tactility to the home's surface. They also mean big savings on upkeep in a city with heavy pollution, blistering sun, and fierce tropical downpours.

But the genius of the Cósers' home lies not in low per-unit costs. Rather, it's the way Kogan has infused the space with a generosity that transcends any tape measure. Before becoming an architect, Kogan was a filmmaker. On the set, he learned how to create highly emotional effects in ways audiences don't even notice. It's an approach he's smuggled into his architecture. "Marcio has managed to give us more house than we ever imagined," Piti says.

Take the Cósers' living room. On the one hand, it acts as a divider between the front garden and the back. But the three elements also form a single, vast-seeming space. Two walls of floor-to-ceiling glass help, but there are also the subtler cues for which Kogan is renowned. Gardens, deck, and living-room floor are all at the same elevation, for example, which unconsciously reinforces one's sense of the space as a single entity.

Inside the house, Kogan added small gaps, indentations, and other daubs of negative space almost everywhere two planes or different materials meet.

Valspar Paint
Cloudy Sunset 3005-8A

Sophia supervises her sister Helena as she cleans the surface of the small pool, whose rich emerald tiles echo the luxuriant greens of the garden's tropical plantings. Isay Weinfeld's *Livraria da Vila* (opposite top) is an architectural highlight of the massive city (opposite bottom).



SÃO PAULO



Livraria da Vila

Q & A

Robert Landon: What is a typical Cósér family outing in São Paulo?

Reinaldo: We like to go downtown, especially to Liberdade [the traditional Japanese neighborhood]. We always stop at one of the joints along Rua dos Estudantes to eat.

Piti: And to keep things interesting, we sometimes take the metro.

Landon: The nearest metro is quite a huff from your house, especially up that last hill to Avenida Paulista. How long does it take you?

Piti: It's like 30 minutes. But it's part of the adventure.

Landon: What's a typical option for a rainy day, seeing as you have so many of them?

Piti: São Paulo has amazing bookstores. We especially like Livraria da Vila in the Jardins neighborhood. It's designed by Isay Weinfeld, another great São Paulo architect.

Landon: What about when you have a babysitter?

Piti: We love this place called Spot in a square just off Avenida Paulista. The food is consistently good. And even though it's got a modernist design and is a bit of scene with media and creative types, it manages to feel cozy too.

Landon: And to clear your head?

Reinaldo: I used to bike. But now the best place is probably right here in our little garden.

Plight of the Navigator

São Paulo is a maddening city to navigate—and not just because of the traffic. It lacks any consistent visual markers, natural or manmade, to provide bearings. Geographically there's just the barest ripple of hills, and its two main rivers are undistinguished and indistinguishable. The urban fabric consists of what can feel like tens of thousands of high-rises that extend, mind-bogglingly, to every horizon.

Always seeking to escape its own problems, São Paulo has no single center against which to define one's position. The business elite is constantly migrating toward the latest, greatest "downtown," preferring private helicopters to earthbound transportation. In the 1960s, they streamed out of the art-deco skyscrapers of the Centro and into modernist monoliths along Avenida Paulista. Now, a series of postmodern mini-centers—Itaim Bibi, Vila Olímpia, Avenida Brigadeiro Faria Lima—are winning their business, despite few frills like public spaces.

The city doesn't even have a common grid of streets to remind you of north, south, east, or west. Instead, it's an incoherent patchwork of mini-grids that some say is partly the result of dizzying growth (the population increased nearly 50 percent every decade from 1940 to 1980) and partly because state investment, never a Brazilian specialty, was woefully lacking in a city that often privileges private

gain over public good. "The first lesson São Paulo offers is that no city should grow so arbitrarily," Oscar Niemeyer, Brazil's great modernist architect, told *Metropolis* magazine in 2000.

Marcio Kogan's solution? Radical acceptance reminiscent of Rem Koolhaas's embrace of "delirious" New York and its "culture of congestion." "The chaos of São Paulo—complex, violent, and ugly, with no light at the end of the tunnel—is sensational," says Kogan. "It's what gives it its energy and makes it a unique place with a unique personality, a living organism that grows naturally and moves with great vigor." ▮



São Paulo Cityscape

Brazil

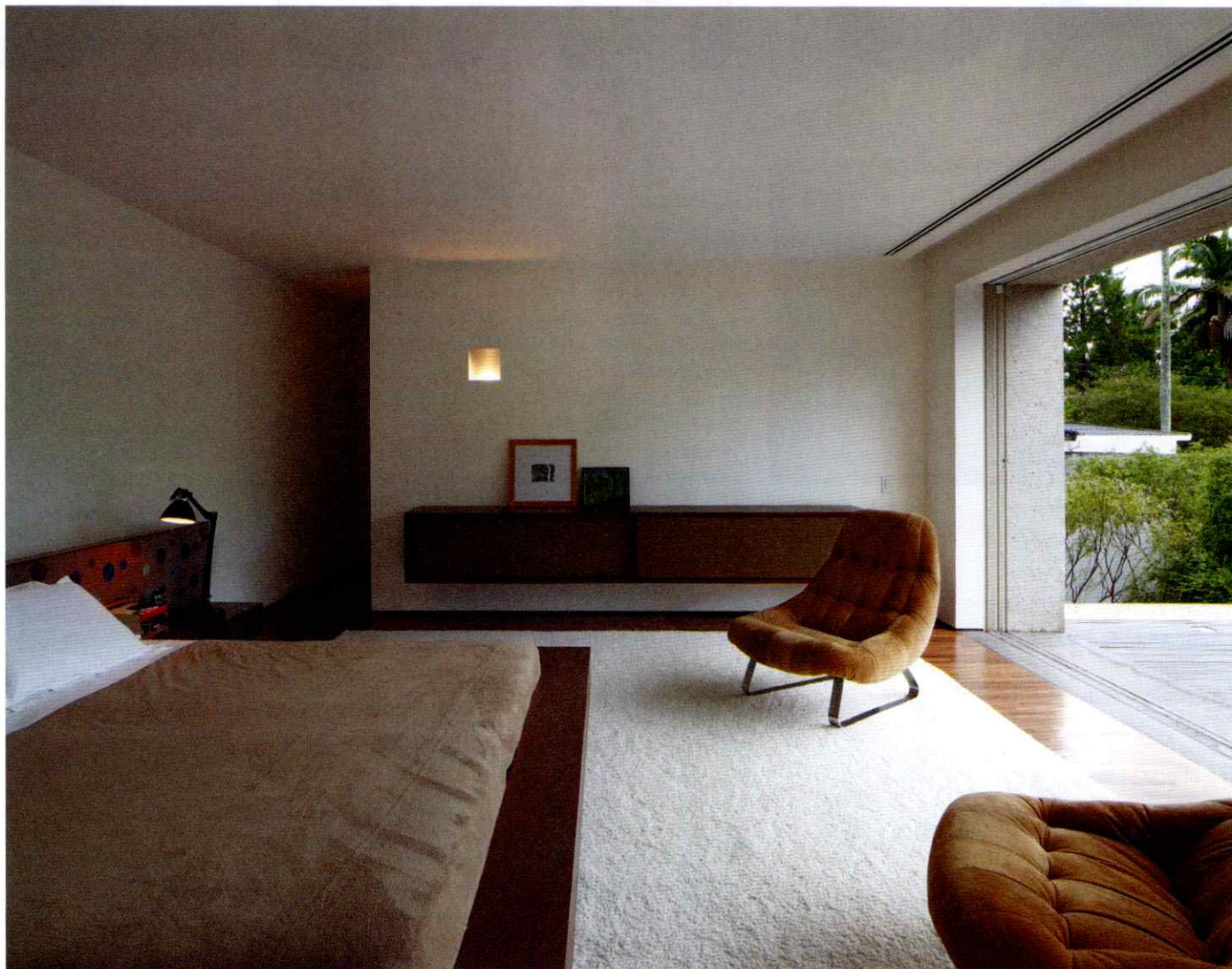


São Paulo is the world's fifth-largest metropolitan area with 18.8 million people.

The city is growing at a slower rate than Brasília and Florianópolis, though.

In 2007 São Paulo prohibited billboards.

The city has the second-largest fleet of private helicopters in the world.



Concrete walls seem to hover ethereally, as if a slight push could yield even vaster spaces beyond.

Finally, the house consists of two long, low-slung horizontal blocks set at right angles. This rectilinear form is one Kogan has returned to throughout his career. It endows his spaces with a sense of overabundance, as though the resident is, as he puts it, “looking at the world through a wide-screen lens.”

While the Cósers craved refuge from São Paulo, they refused to build a solipsistic fortress like so many of their neighbors. The central location urges them to walk more to their favorite restaurants, a shady playground, and even the girls’ school.

For reasons of both security and privacy, a ten-foot wall encloses their property. But they never feel marooned inside. If you follow what Kogan calls the home’s “narrative” to its conclusion, you wind your way through garden and living room, then upstairs, past the bedrooms and onto a rooftop deck. From here, the city you thought you’d left far behind is once again arrayed before you—suddenly beautiful, and almost close enough to touch. ■■■



Kogan designed a number of the built-in furnishings, including the headboard and cupboard in the master bedroom (opposite top). The cupboard is deliberately reminiscent of a mid-century stereo speaker. The vintage lounge chairs are by Percival Lafer. Kogan also designed almost all of the furnishings in Sophia's bedroom (opposite bottom). The family makes ample use of the rooftop deck, which sits just off the master bedroom. Piti and Helena share a Hee lounge chair by Hay. ❶





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To illustrate this idea, Dwell has selected from custom color palettes from Valspar and integrated them into the pages of this issue. The hues appear elegantly and sparingly, in quiet concert with Dwell's award-winning photography, text and typography, to underscore Dwell's enduring message of bringing modern design to everyone. Enjoy the story we have to tell.

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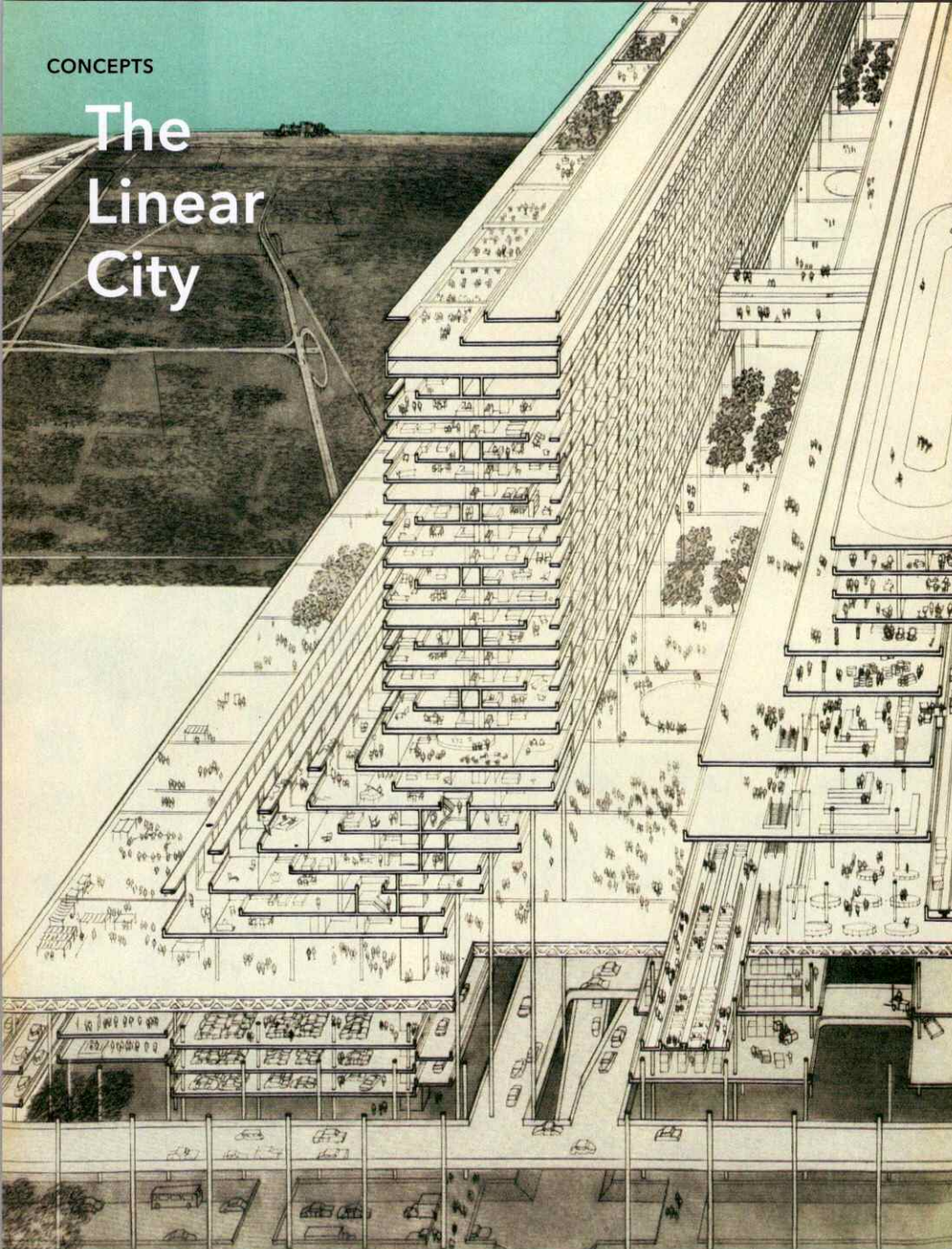


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Let's Build Something Together

The Linear City



In December of 1965, *Life* magazine published a special issue titled "The U.S. City: Its Greatness Is at Stake." The upshot was that America's cities were on a "suicidal" course and bold new ideas would be needed to revive them. One such idea was the "linear city," a structure that might be a mile wide and as much as 20 miles long containing every possible urban function. The version *Life* presented, illustrated with a cross section that made it look like a feverish ant farm, was cooked up by an uncredited team

of Princeton professors that included the not-yet-famous Peter Eisenman and Michael Graves. Called the Jersey Corridor Project, it consisted of two parallel strips, one for industry and the other "a nearly endless 'downtown' of homes, shops, services" with highways in the basement, running like a ribbon through an otherwise pristine natural landscape.

The Jersey Corridor Project was not the first linear proposal. The earliest dates from 1882, when Spanish planner Arturo Soria y Mata envisioned

a 30-mile-long city built along a Madrid tramline. Subsequent proposals included Roadtown, Edgar Chambless's dream of a skinny city following a railroad line, and Le Corbusier's unbuilt 1930s scheme for Algiers that stacked highways atop housing leading to the suburbs. There's actually a whiff of the linear city in New York, where four apartment blocks straddle the highway leading to the George Washington Bridge. In 1967, then-mayor John Lindsay was quite serious about building another one through Brooklyn: A five-and-a-half-mile-long dense community was to be erected atop the under-construction Cross-Brooklyn Expressway. At the time, even the steadfastly sensible critic Ada Louise Huxtable supported the plan: "It almost seems to be in the cards, logically and inevitably...You can't outlaw the 20th century."

Predictably, Lindsay's linear city was killed by the state legislature in Albany in 1969. It seems the concept more or less vanished with it. Except for one thing: Our Interstate Highway System, nearly 47,000 miles of it, is, by default, a linear city, longer than any wild-eyed visionary ever dreamed possible. In the development and population centers that have glommed on to the interstate over the years, you'll see a messy, free-form version of what those 1960s planners were advocating. But what if we reexamined the interstate system and began to view it as a prospective place, one where people might want to live or work, or at least linger for longer than the ten minutes it takes to fill up the tank?

Lately, architects, planners, and inventors have taken notice of the highway system's roughly two million acres of untapped capacity. The pioneers in this kind of thinking may have been the kids in San Diego who, in the 1990s, carved the Washington Street Skatepark from a no-man's land beneath I-5. Now power companies are waking up to the highway's possibility as a site for renewable energy, and designers have begun to see the potential of this vast reservoir of infrastructure and open space. After all, you can't outlaw the 21st century. ■

Story by Karrie Jacobs

The Jersey Corridor Project, a linear city proposal by Peter Eisenman and Michael Graves, among others, appeared in a 1965 issue of *Life* magazine.

Illustration courtesy Thomas A. Briner

It takes thousands of knots to make a beautiful rug.

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Mag Luv

"Roads are very interesting things for planners," notes Katherine Harvey, a landscape and urban designer at the Glendale, California-based firm Osborn. She goes on to explain that planners like that roads work as corridors, connecting pieces of the city. But, she adds, wastewater conduits such as sewers also link things up. And this commonality between roadways and sewage systems is the genius idea embedded in Mag Luv, one of the most intriguing winners of an infrastructure competition sponsored by SCI-Arc and the *Architect's Newspaper*. Osborn's team appropriated "freeway right of way"—the land currently occupied by the highways that define Los Angeles—and "dream space" as the site for a magnetic levitation rail line powered in part by biogas harvested from the city's waste-treatment facilities. "The 917 million gallons of wastewater treated daily in L.A.," the team argues, "contains 9.3 times more energy than is used to treat it." To integrate

transportation and waste systems, team leader Harvey says they appropriated portions of freeways including U.S. 101 and I-405 for a new set of urban corridors that would also carry hydrogen-fueled buses, shared electric cars, and other more conventional transit lines. Within the embrace of these truly superhighways are the fruits of sophisticated wastewater treatment: wetlands habitat, fish hatcheries, and aquatic sports centers.



The PUMP

For much of its length, the 8.5-mile Major Deegan Expressway, located in the Bronx (and named for architect William F. Deegan), obstructs the Harlem River waterfront, an uninviting jumble of light industry and truck parking. The City of New York is working to encourage housing and recreational uses along the Harlem River and, as Carol Samol of the Department of City Planning puts it, to "make the best of the waterfront, despite the Deegan." The strategies she has in mind are modest, involving, for instance, lighting the underside of the highway to invite area residents to walk beneath an elevated section en route to a planned riverside park. Meanwhile, two Columbia architecture students, Dongsei Kim and Jamieson Fajardo, won a competition sponsored by the Bronx Museum of the Arts and the Design Trust for Public Space by proposing more dramatic changes for the Deegan. PUMP, which stands for Purifying Urban Modular Parasite, is



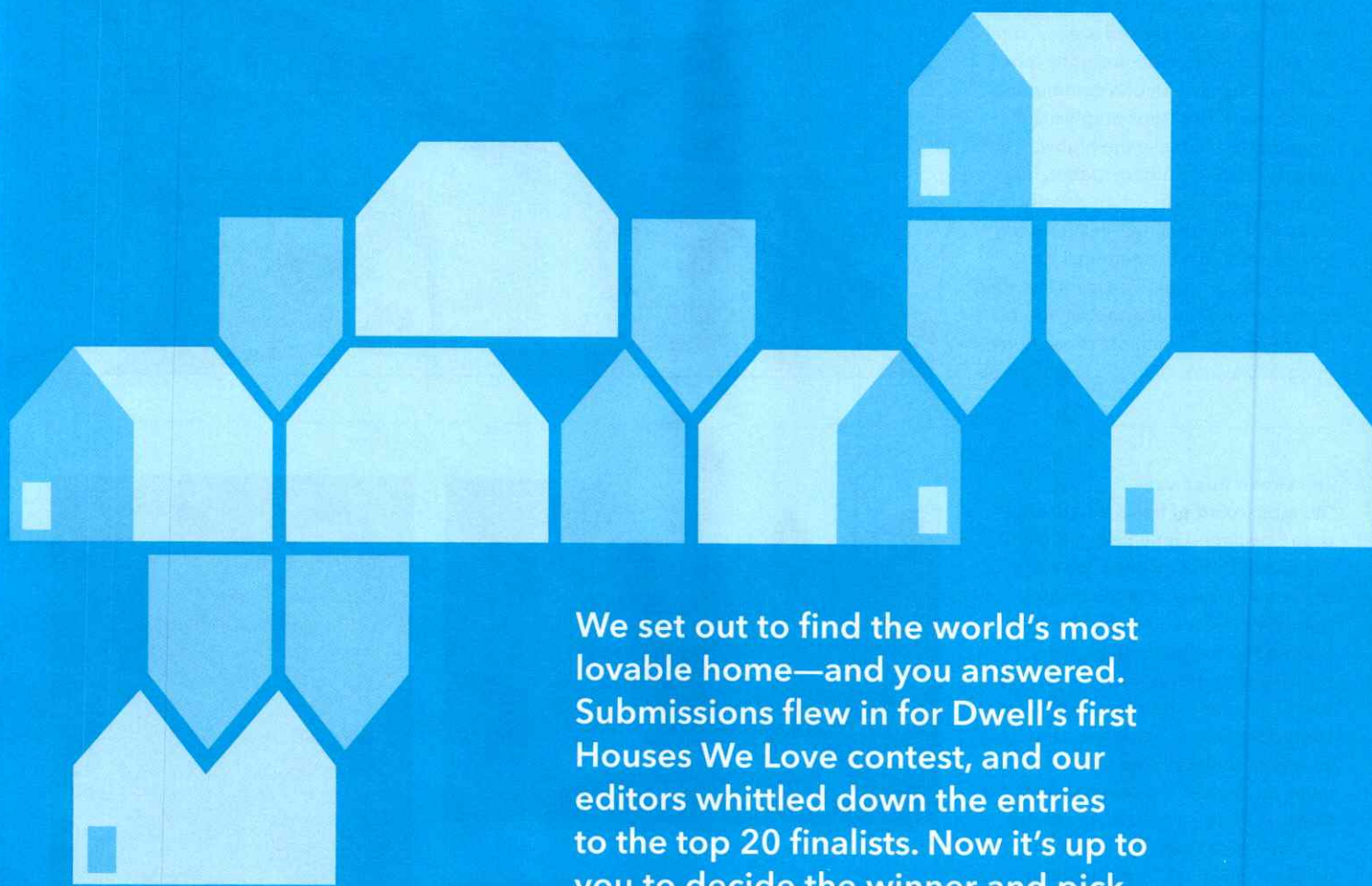
a complex scheme in which a sophisticated filtration system will be built into and on top of the Major Deegan to banish "vehicular air pollution and additionally provide acoustic buffering, rainwater filtration, green walkways, and pedestrian access to the new green waterfront." In Kim and Fajardo's vision, the neighborhood doesn't improve despite the Deegan, but because of it. ▮

Mag Luv (above), Osborn's plan to supplant L.A.'s perennially snarled freeways with a wastewater-treating, energy-producing transportation loop, places a magnetic

levitation railway within the freeway right of way. On the Harlem River waterfront (below), Dongsei Kim and Jamieson Fajardo's PUMP (Purifying Urban Modular Parasite) acts like

a lung, filtering the air and noise that emanate from the Bronx's Major Deegan Expressway, allowing improvements like pedestrian access and green space.

Vote Now!



We set out to find the world's most lovable home—and you answered. Submissions flew in for Dwell's first Houses We Love contest, and our editors whittled down the entries to the top 20 finalists. Now it's up to you to decide the winner and pick which home you most want to see featured in our 10th-anniversary issue in October. Vote online at dwell.com/houses-we-love through the end of June, and join us in Los Angeles, June 25-27, for Dwell on Design, where we'll announce the winner.

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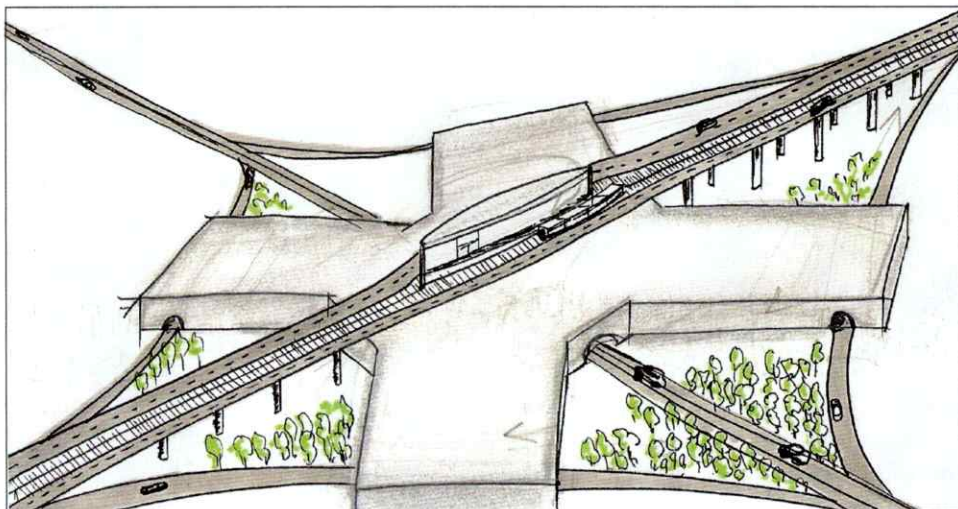
Vote for the house you love the most and view a photo gallery of the finalists at dwell.com/houses-we-love.

Friends of the Future

Anthony Acciavatti taught a studio at the Rhode Island School of Design last year in which students focused on rethinking rest areas along I-95, the highway that runs nearly 2,000 miles along the East Coast from Florida to Maine. Acciavatti's concept was that those weird places where we now get out of our cars to use the toilets and buy coffee should be "a space for design." One student, Bige Zirh, appropriated the idea of a ha-ha wall, a device found in English landscaping in which a gentle slope and a steep ditch are combined to hide unsightly fences and give the illusion of a continuous landscape. Zirh's "topographic shifts" are intended to make the highway simply disappear. Another student, Eunice Byun, began to add urban density to cloverleaf intersections, inserting big-box stores and a bus terminal for the employees of a nearby casino, creating what she calls "an intermodal hub of infrastructures." The most revolutionary thing Acciavatti's class did was print its



renderings on 36,000 postcards, which were distributed for free at I-95 rest areas. The cards did prompt a few queries from the local Department of Transportation but mainly served as an early warning to drivers that their familiar pit stops might someday grow up to be real places. ▮



The Green Roadway

"It's a billboard of hope for our children," declares Gene Fein, a Malibu, California-based inventor who is marketing a suite of technologies, dubbed the Green Roadway, which is intended to transform highway rights-of-way into power plants. Fein and his business partner, Ed Merrit, started looking at roadways as a source of underutilized land about six years ago, when "no one was thinking that way," and have been dreaming up inventions such as a "solar and wind hybrid sheet," a photovoltaic collector dotted with tiny wind turbines. "By tiny, I mean potentially microscale," says Fein, who insists that wee turbines are as efficient as massive ones. One idea is that power generated along an interstate highway could be used on site by electric vehicles and eliminate the need for long-distance transmission lines. Fein has licensed his technology to a number of firms, including Portland General Electric (PGE). Meanwhile, without Fein's help,



PGE has placed a 104-kilowatt solar array along I-5 in Oregon and has more such projects in the works. And though there are currently no roadside arrays of tiny turbines, drivers will soon notice a 400-foot-tall, 1.5-megawatt windmill at the Blandford rest area of the Massachusetts turnpike. ▮

A Rhode Island School of Design studio proposed reconfiguring I-95 to accommodate more uses than driving (above). Students' projects were then printed on

postcards and distributed at rest stops up and down the East Coast. In Oregon (below), solar installations have begun to appear along the interstate rights-of-way.

Water Wise Better Design for a Hydrated Future

Dwell.com and Kohler have teamed up in hot pursuit of a common enemy—the water hog—those irresponsible human beings among us that needlessly squander our most precious natural resource, water. We are calling on you, the design community, to help us brainstorm water-saving solutions for a “Water Wise” future, from sophisticated rainwater-collection systems to Jerry-rigged devices that disable inappropriate water usage. We want to hear your ideas! And don’t feel fettered by existing technology, either—sometimes the most outlandish creations are the ones that garner the most interest.

Entry Period:

Now through June 1, 2010, at
dwell.com/water-wise

Prizes:

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Grand-prize winner will receive \$5,000 in retail value of Kohler brand products.

\$1,000

Two honorable mentions will receive \$1,000 in retail value of Kohler brand products.

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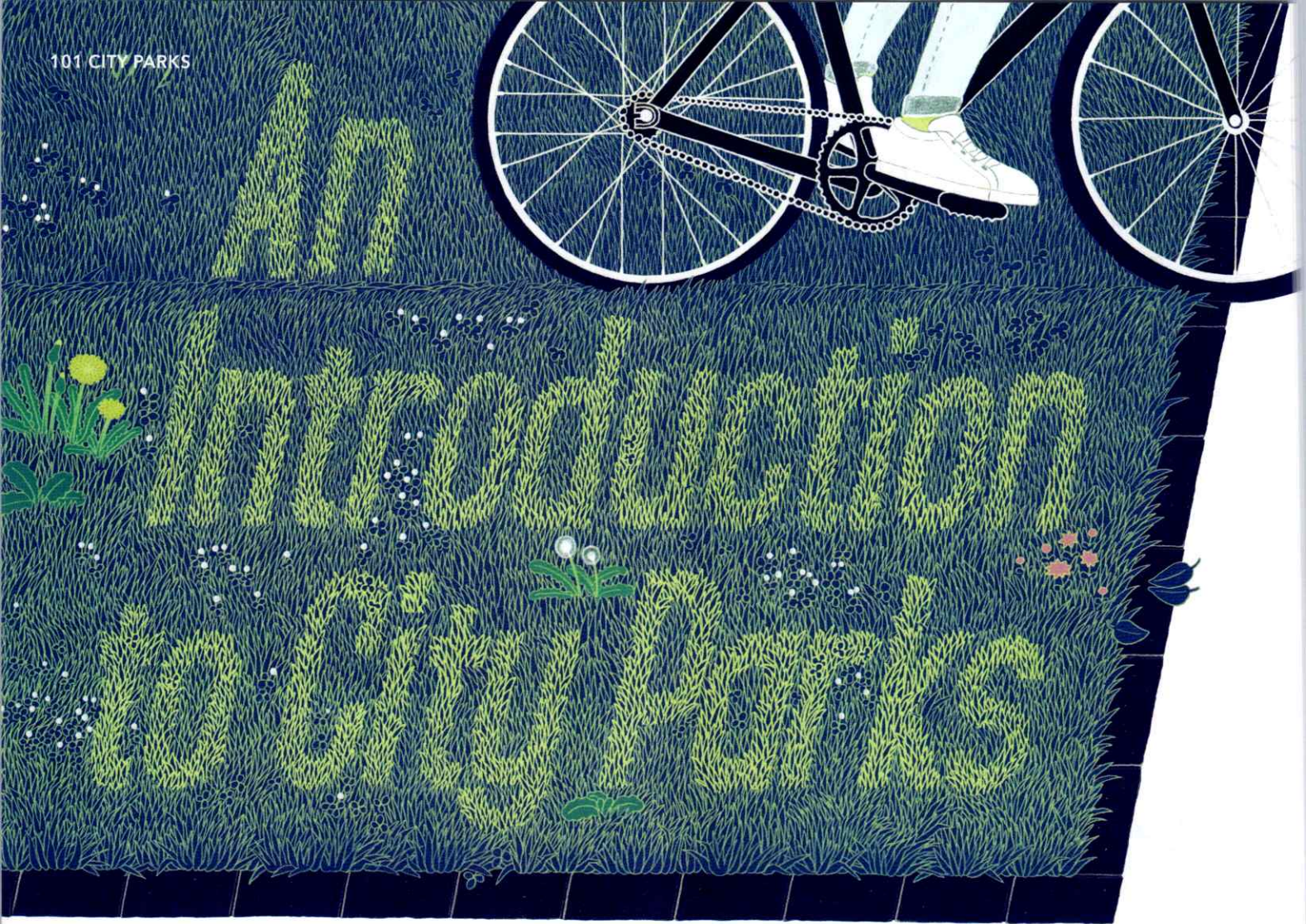
\$10,000

Grand-prize winner will receive \$10,000 in cash. Cash prizes awarded for 2nd and 3rd place too!

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We've come a long way since our early ancestors roamed the primeval woodlands and grassy savannahs, but the need for open space is still hardwired into our very beings. No matter how tightly we pack ourselves into our modern cities, we can't help yearning for a little patch of green. Parks are simply the human part of nature.

The first parks weren't clearly demarcated green spaces as we now know them but rather informal gathering places like public wells and market squares where people of all kinds mingled. With industrialization and the massive shift of population from farming to factory work, it became clear that cities needed to provide more formal opportunities to take in the fresh air and sunshine. European aristocrats, of course, had always enjoyed their palace gardens and hunting grounds.



In 1625, Marie de Médicis, the widow of France's murdered Henry IV, made the democratic gesture of opening her gardens at Luxembourg Palace to Parisian strollers—at least, the better-dressed ones. The British royals followed suit a dozen years later at London's Hyde Park. By then the colonial outpost of Boston boasted its Common, a grassy oasis that housed grazing animals and the local gallows.

Birkenhead Park, across the River Mersey from Liverpool, is widely regarded as the first publicly funded park, and its opening in 1847 was a direct attempt to improve the well-being of local workers. Across the pond, U.S. cities had long set aside land for public use. William Penn marked off five public squares in Philadelphia's 1682 street grid, four of which were later landscaped as parks. Still, for many

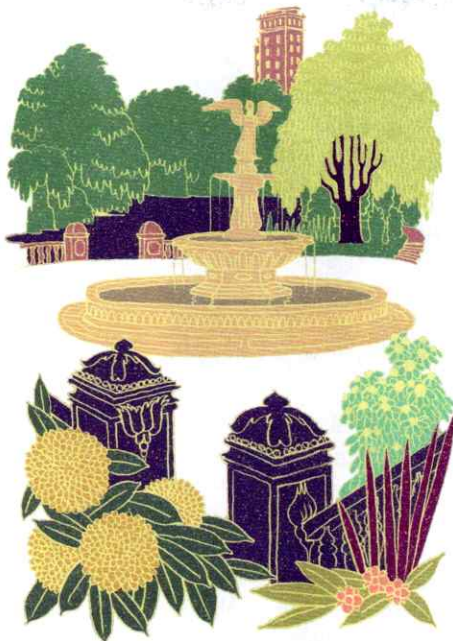
Impressing the gang at your next zoning-board meeting is as easy as a walk in the park after you soak up this handful of tidbits about urban green spaces.

Story by Inga Saffron
Illustrations by Micah Lidberg

19th-century urbanites, a Sunday outing meant a picnic in one of the elegant new cemeteries on the outskirts of America's cities. The desire to spend a few hours in a sylvan landscape was so intense that by 1860, Brooklyn's Green-Wood Cemetery was hosting half a million visitors a year.

Its popularity wasn't lost on New York's city fathers, who hired Frederick Law Olmsted and Calvert Vaux to convert a swampy rectangle in the heart of Manhattan into Central Park. Olmsted, the father of American landscape architecture, was strongly influenced by Birkenhead's picturesque vistas. He instructed engineers to shape rocky glens and glades of trees in a perfect simulation of the unspoiled countryside north of the city. By the time Central Park opened in 1859, every city in the United States wanted one.

Perhaps because New York remains the most populated city in the country, it has continued to pioneer new kinds of parks. In the 1930s and '40s, park commissioner Robert Moses scattered pocket parks and playgrounds around New York; recently, the city has remade both an old elevated railroad called the High Line and a busy stretch of Broadway into rather lovely refuges from the urban bustle.



Our notion of what constitutes a park has come full circle with designer Peter Latz's transformation of August Thyssen's blast furnace for a pig-iron plant in Duisburg-Nord, Germany, into a popular public garden. Latz's design celebrates the furnace's remains, which are pressed into new service as rock-climbing walls and planting beds. Other innovators are reclaiming urban crannies, from sidewalk medians to waterfront piers, for parkland. At this point, any scrap of land is viable as the next urban park.



❶ Seattle's Gas Works Park, opened in 1976, was the first U.S. park built around the remnants of an abandoned industrial relic.

❷ Chicago's park district has the power to, among other things, levy taxes—resulting in one of the better-funded park systems in the country.

Words you should know

Bioswales: These gravel-lined drainage channels act as filters to slow the flow of runoff but aren't as pretty as rain gardens.

Daylighting: Having filled in, paved over, and channelized their rivers and streams, cities are now restoring these waterways to their natural, uncovered states.

Green streets: No, it's not the color of the asphalt. Green streets are ones that give walkers and bikers equity with drivers.

Hardscape: Grass doesn't have to grow in every park. Many landscape architects design with hard surfaces like concrete, stone, and tile.

Landscape urbanism: James Corner coined this term to describe the work that landscape architects are doing to make cities more livable.

Phytoremediation (also bioremediation): The practice of planting special species, like sunflowers, that can suck up contaminants like solvents and pesticides from industrial sites.

Porous paving: Instead of sealing the earth with traditional asphalt, individual stones are laid to allow rainwater to seep into the ground. New porous forms of asphalt and concrete are now reaching the market.

Rails to trails: Turning abandoned railroad rights-of-way into biking and walking paths.

Rain garden: Cities can reduce the amount of runoff flowing into over-taxed sewer systems by adding planted recessed medians to their sidewalks. The slim green spaces help in keeping harmful salts and oils from our waterways and managing excess stormwater. ►

Super Ramp

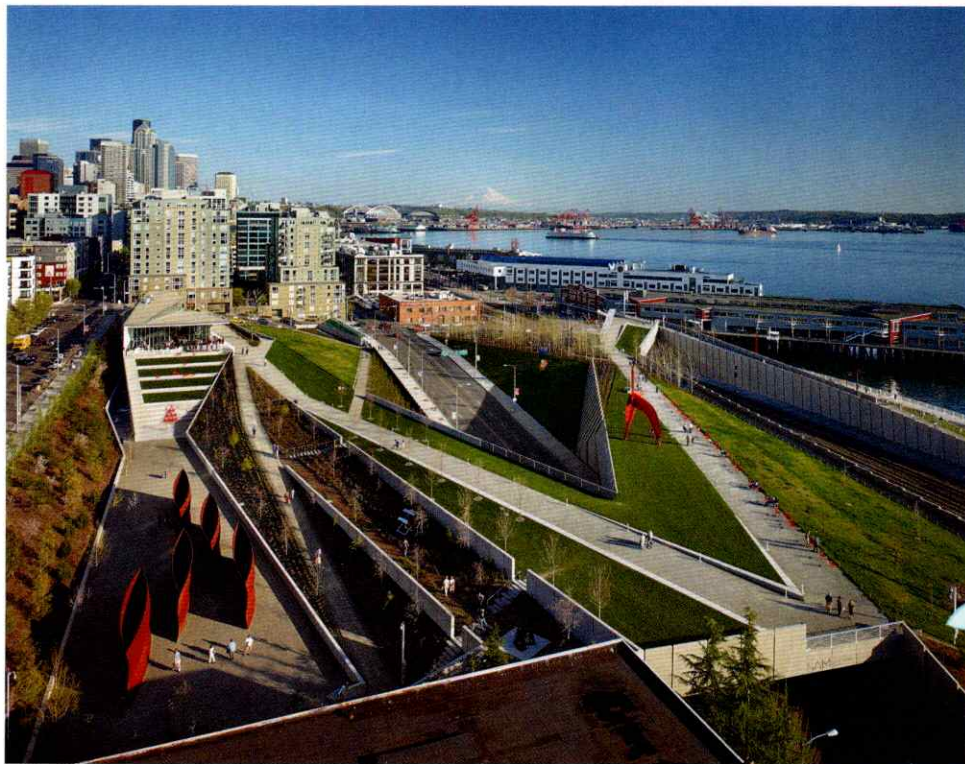
By the time you've climbed the gentle slope of Seattle's Olympic Sculpture Park, you've passed through four classic Northwest landscapes—valley, forest, meadow, and beach—and been treated to staggering views of Puget Sound, the Olympic Mountains, and the city's impressive skyline. Oh, yeah, and some pretty good sculptures by Alexander Calder and Richard Serra vie for your attention along the way.

Dramatic as the park is today, the site didn't look very promising in 2001 when architects Marion Weiss and Michael Manfredi were hired to unite three disconnected parcels on the edge of downtown into a new setting for the Seattle Art Museum's outdoor sculpture collection. Not only were the strips of land separated by a four-lane road and a railroad line, the drop between the residential neighborhood at the top and the waterfront down below was a daunting 40 feet.



Rather than try to link the three levels with stairs or bridges, the New York-based architects made the connecting structure into the park itself. A broad, continuous ramp slaloms across the nine-acre site, effortlessly unifying the three parcels and making you forget about that annoying auto and rail traffic under your feet. As with all good parks, people can enter from several different places.

Many U.S. cities are struggling with the very same problem Seattle faced: how to reconnect their downtowns to historic waterfronts cut off long ago by highways. The zigzagging Olympic Sculpture Park shows them the path to a most elegant solution.



One of the first landscaped public gardens in the U.S. was at the Fairmount Water Works in Philadelphia, a municipal water-pumping station in buildings modeled on

Greek temples. The combined technological innovation and romantic natural setting became a tourist attraction visited by the likes of Charles Dickens and Mark Twain.

Car Park

In theory, you can build a fine urban park atop an underground parking garage. Stroll through the gardens of Chicago's Millennium Park, and you forget you're walking above a cavern for 2,200 cars. But too often, such parks are treated as an afterthought and end up as a fancy roof for a garage. Once car access takes precedence over pedestrian access, you know a park is doomed to failure.

Such is the sad story of Pershing Square, across from downtown L.A.'s historic Biltmore Hotel. The block-size park, which first appeared in the 1860s, was once a palm-fringed oasis. But as the downtown declined, so did the square. An underground garage was dug in the 1950s, in a vain effort to retain downtown shoppers, but the square soon fell under the sway of drug dealers and derelicts.

In 1990, the city hired Mexican architect Ricardo Legorreta to transform Pershing into an Angeleno version of a *zócalo*, the lively center of every Mexican town. But what *zócalo* is surrounded by a moat of car ramps? With garage entrances on three sides, it's a challenge even to enter Pershing Square, and once you're there, you may wonder why you took the trouble.

The park surface contains few trees and little grass. Fearing wear and tear from use, the park was designed defensively, and concrete became the decorative material of choice.

The designers, who included noted landscape architect Laurie Olin, tried to make the best of things by tinting the concrete bright colors, presumably to evoke sunny Mexico, but the effect feels more like the set of *The Prisoner*. Sixteen years after Pershing Square underwent a \$14.5 million makeover, the city is already talking about clearing the ground for a new design.

It took Frederick Law Olmsted and Calvert Vaux 20 years to complete New York's Central Park.

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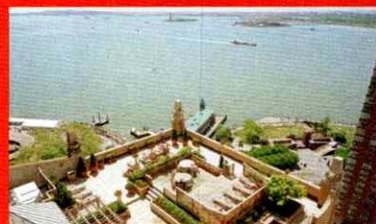
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Remade Wasteland

As the United States moves into the post-industrial era, it's the rare city that doesn't find itself with too many abandoned factory-age relics and too few parks. After fits and starts around the globe, a spate of landscape architects have lit upon a potential solution to both problems: Turn the industrial parks into plain old parks.

The suggestion sounds wildly counterintuitive. Aren't those wastelands of blackened steel mills, rusted rail lines, smelly landfills, and debris-strewn waterfronts far too contaminated to be easily transformed into public playgrounds? Certainly, that old acid-neutralizing basin requires a

good scrubbing before the local park board can convert into a swimming pool. But landscape architects are becoming wizards at phytoremediation, a technique that enlists sunflowers and other plants as part of a detox campaign. There's a strange beauty in industrial ruins, and it is brought out by their juxtaposition with nature.

Such industrial sites are often the biggest and best-located pieces of unused land available to older cities. But the transformation from belching factory to pristine parkland isn't something that can happen overnight. Seven years after the City of New York hired James Corner, founder of the firm Field Operations, to remake the Fresh Kills Landfill on Staten Island, the project is still in the remediation stage. The firm's conversion of an abandoned railroad trestle in Manhattan with architects Diller Scofidio and Renfro—

the High Line Park—has proceeded more swiftly. The park, which hovers 18 to 30 feet above the streets of Chelsea, opened last year to glowing reviews. It provides that swish gallery district with a quiet refuge from the art hordes while preserving a vestige of New York's industrial heyday.

Now, it seems, every city longs for its own High Line. There's certainly no shortage of elevated railroads awaiting some TLC, along with plenty of old power stations, dead malls, and waterfront piers. Let the remediation, and the renewal, begin. ►



© Phoenix says its South Mountain Park is the largest in the U.S., at 16,283 acres, but Memphis maintains its 4,500-acre Shelby Farms is really the biggest urban park.

© Hyde Park was the first park in Britain open to the public, though the land is still owned by the crown.

© The most-visited city parks in the United States are Central Park in New York, Lincoln Park in Chicago, and Mission Park in San Diego.

Photo by Christa Panick

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Green Between the Lines

Wondering what's in store for our beloved local green spaces? A trio of experts has the forecast.



Sandra James is a landscape architect and greenways planner for the city of Vancouver, British Columbia.

"Baby boomers will comprise 20 percent of the population by 2030. And with 67 percent of the American adult population overweight or obese, designing green spaces to walk to and through is key to maintaining physical activity and medical and mental health. We need to stop thinking of nature as places in our parks and legibly spill those ecological components into our city streets and spaces to create usable walkable park environments in everyday places."

Janette Sadik-Khan is the commissioner of the New York City Department of Transportation.

"The future of public space is in our streets. From the Bronx Hub to Times Square and downtown Brooklyn, we are transforming traffic lanes into vibrant, signature places. It can start with a few planters, some benches, and a paint-

brush to create a balanced and attractive world-class street that invites people to stop and take in the city. As cities grapple with how to balance their limited space, it's the spaces in between buildings that will become the new living rooms."

Landscape architect Richard Haag is the founder of Seattle's Richard Haag & Associates and professor emeritus at the University of Washington.

"The epidemic of declining tree canopy in American cities has reached a critical stage; a crisis is looming. Cities are losing four mature trees for each one planted, and in Seattle, about 25 percent of the tree canopy vanished over the past 30 years. The answer is to establish a green canopy of trees branching over the open spaces between buildings, and between the sidewalk and the street." ■■■



③ Parks are a boon to real estate values. High-rise developers love to locate their towers next to city parks because other buildings are unlikely to block their views.

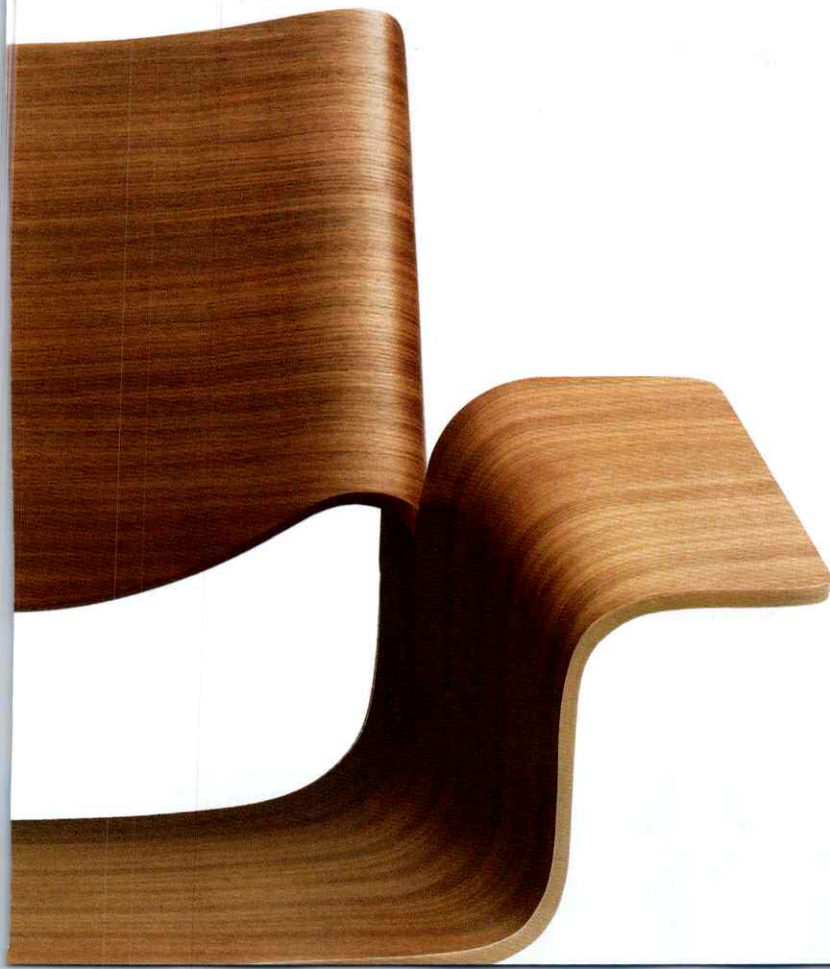
④ England's Birkenhead Park, the first purpose-built public park in the world, was financed by selling parcels around its perimeter to developers.

⑤ Jacksonville, Florida, boasts the largest municipal park system in the country, with more than 80,000 acres.

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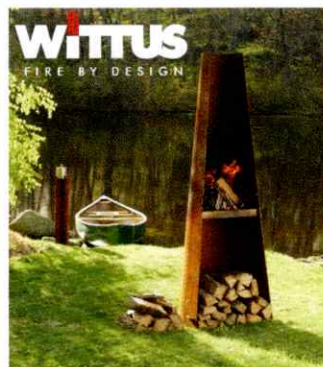
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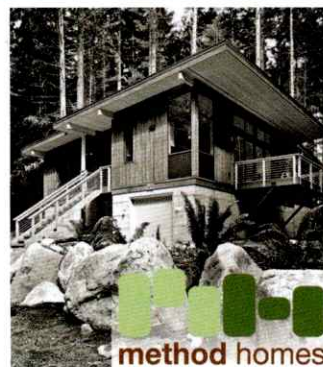
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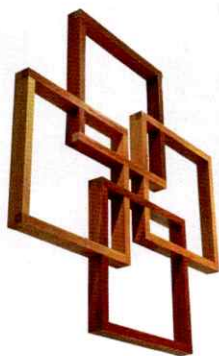
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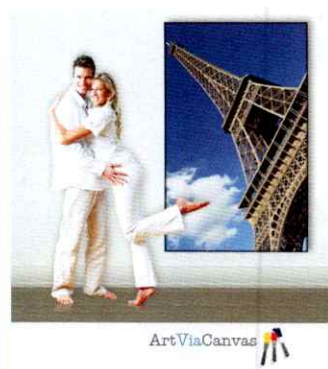
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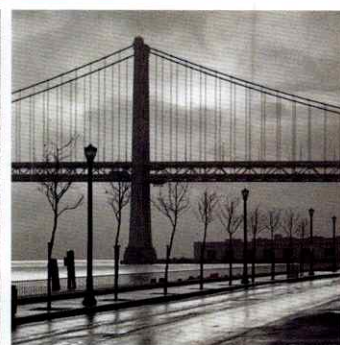
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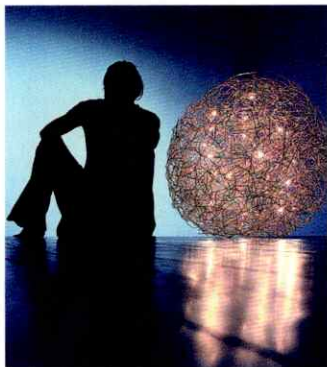
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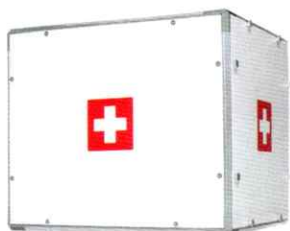


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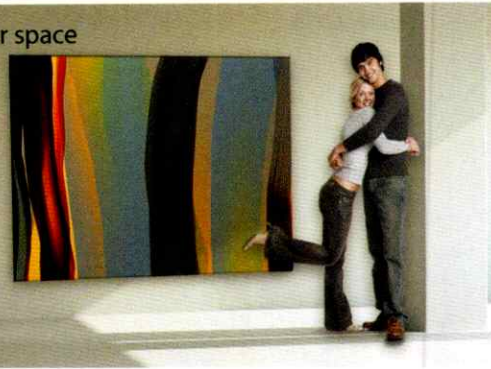
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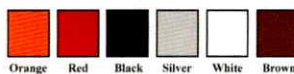


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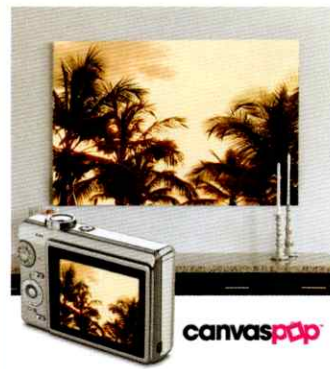


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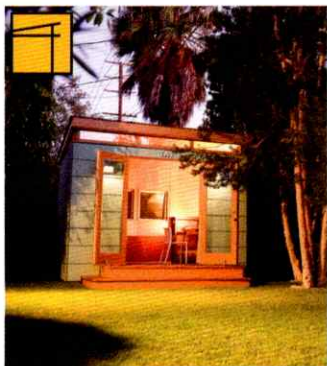


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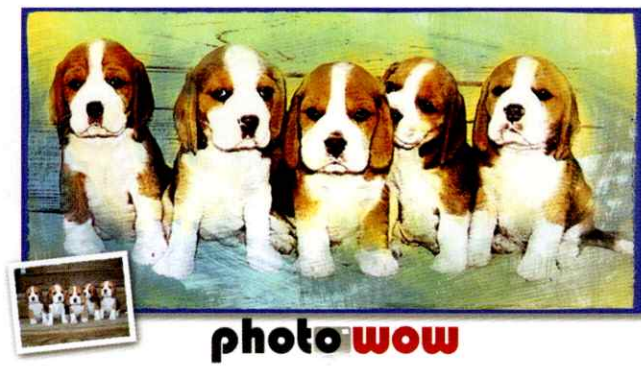


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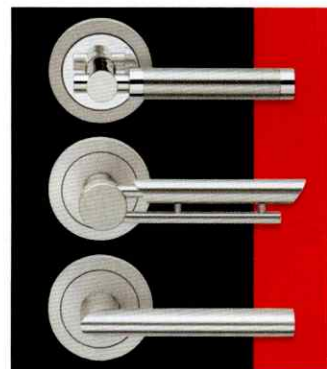


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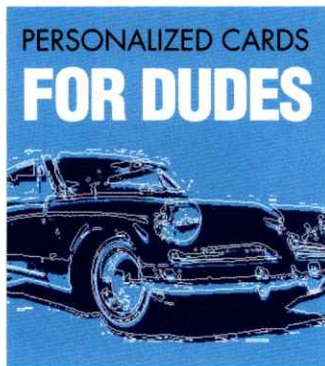


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Design Doctors

designdoctors.com.sg

De Stijlfabriek

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Eames molded plastic chairs

by Charles and Ray Eames

for Herman Miller

hermanmiller.com

Vintage wallpaper

from Design for Delight

designfordelight.nl

Goat-hair rug from Ottomania

ottomania.nl

Evolute light by Matali Crasset

for Danese

danesemilano.com

Arco floor lamp by Achille and

Pier Giacomo Castiglioni for Flos

flos.com

GloBall lamp by Jasper Morrison

for Flos

flos.com

58 Off the Grid

Brownstone UK Ltd.

brownstoneuk.com

Heat pump from Geothermal

International Ltd.

geothermalint.co.uk

Rainwater-harvesting system

by KingspanWater

envireau.co.uk

Staircase by Tin Tab

tintab.com

Windows by Seufert Niklaus

glasstechfacades.co.uk

Sliding doors by Alco Beldan

alcobeldan.com

Glass by Balustrading DR Services

(London) Ltd.

drservices.co.uk

66 Detour

Suketu Mehta

suketumehta.com

New York University School

of Journalism

journalism.nyu.edu

Leopold Cafe

leopoldcafe.com

Chhatrapati Shivaji Terminus Station

(formerly Victoria Terminus)

whc.unesco.org/en/list/945

Marine Drive

mumbai.org.uk/marine-drive/marine-

drive.html

Bijoy Jain of Studio Mumbai

studiomumbai.com

Charles Correa

charlescorrea.net

Shiv Sena political party

shivsena.org

Olive Bar and Kitchen

olivebarandkitchen.com

Swati Snacks

Tel: 022 6580 8405

Rahul Mehrotra

rmaarchitects.com

Zenzi

zenzi-india.com

Bungalow 8

bungalowweight.com

Taj Mahal Palace and Tower

tajhotels.com

Blue Frog

bluefrog.co.in

80 Seoul, South Korea

Mass Studies

massstudies.com

In-cheurl Kim

archium.co.kr

Seoul, South Korea

english.seoul.go.kr.com

Tolomeo Mega Wall lighting

fixtures by Artemide

artemide.com

Eames wire chairs and molded

plastic chairs by Charles and

Ray Eames for Herman Miller

hermanmiller.com

Oak floor by Boen

boen.com

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90 Jakarta, Indonesia

Djuhara+Djuhara Architects

djuhara.com

Plaza Indonesia Mall

plazaindonesia.com

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Senayan City

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100 São Paulo, Brazil

Marcio Kogan

marciokogan.com.br

São Paulo, Brazil

ciudadesappaulo.com/splen

Diz armchair by Sérgio Rodrigues

for LinBrasil

linbrasil.com.br

Eames lounge chair and ottoman

by Charles and Ray Eames

for Herman Miller

hermanmiller.com

Twin sofa by Piero Lissoni

for Living Divani

livingdivani.it

Paper chair by Piero Lissoni

for Cappellini

cappellini.it

Tulip oval table

by Eero Saarinen for Knoll

knoll.com

Wall sofa bed by Piero Lissoni

for Living Divani

livingdivani.it

Hee lounge chair

by Hee Welling for Hay

hayshop.dk

Lazy Mary lounge chair

by Monica Graffeo

monicagraffeo.it

Eames House Bird

by Charles and Ray Eames for Vitra

vitra.com

Twiggy floor lamp

by Marc Sadler for Foscarini

foscarini.com

Bourgie lamp

by Ferruccio Laviani for Kartell

kartell.com

Elane table lamp

by Jakob Timpe

for Serien Lighting

serien.com

Fortebraccio lamp

by Alberto Meda and Paolo Rizzatto

for LucePlan

luceplan.com

Livraria da Vila

www.livrariadavila.com.br

Isay Weinfeld

isayweinfeld.com

Spot Restaurant

basilico.uol.com.br/spot

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118 City Parks 101

Hyde Park

royalparks.org.uk/parks/hyde_park

Birkenhead Park

friendsofbirkenheadpark.org.uk

Central Park

centralparknyc.org

Peter Latz

latzundpartner.de

Olympic Sculpture Park

seattleartmuseum.org/visit/osp

Pershing Square

laparks.org/pershingsquare

Field Operations

fieldoperations.net

Fresh Kills Park

nycgovparks.org

High Line Park

thehighline.org

Diller, Scofidio + Renfro

dillerscofidio.com

New York City Department

of Transportation

nyc.gov/html/dot

Richard Haag and Associates

richhaagassoc.com

136 Finishing Touch

WOHA

wohadesigns.com

Met Life

Climate-controlled high-rises make sense when the changing seasons bring extreme temperature shifts, but in Bangkok, year-round hot and humid days blend into similarly sultry nights. Enter the Met, an award-winning residential skyscraper by multidisciplinary design firm WOHA. Located in the heart of Thailand's capital, the tower gives the western model an eastern makeover and welcomes the elements into its infrastructure.

Mun Summ Wong, the principal architect behind the Met and one of WOHA's founding directors, envisioned the building as a "vertical community" that translates the comforts of land-bound living to the sky. A staggered plan allows for cross-ventilation between the towers, which are connected by bridges that double as airborne gardens and terraces. "The higher you are, the more pleasant it gets," Wong says. Since its completion in 2009, the Met stands tall as a 66-story notch in the tropical belt. ■



Story by Jordan Kushins

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By DREW LYNN STOLBERG and STEPHEN LABATON

The president criticized bankers for giving themselves \$18.4 billion in bonuses as the economy was spinning out of control and the government was rescuing financial firms.

ROOM FOR DEBATE Bonuses for Bad Performance

Experts weigh in on Wall Street's big payouts.

Exploring the Florida Keys by Kayak

By CHRISTOPHER FRANCHI COLLETT

A car will get island-hopping travelers only so far. To go deeper, you have to get in the water. A kayak is a way.

On His Way Out, Blagojevich Makes a Day of It

By MONICA DRAKE

On his final day as governor of Illinois, Rod R. Blagojevich by turns, furious, morose and full of gallows humor.

Economy Pinches the Billable Hour at Law Firms

By JONATHAN G. GLATZER

With clients watching costs, law firms are rethinking the billable hour, with some firms adopting flat fees instead.

Paras Lost to Jungles Create Debate on Rain Forest

By ELIZABETH ROSENTHAL

With abandoned farms reverting to the forest, scientists are debating the urgency of saving the rain forest.

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By VAN FLEISHER

The elections will test whether a political system that more closely represents ethnic and sectarian splits will foster stability.

Three Candidates Killed in Iraq

Super Bowl XLIII For Terrible Towels, a Wonderful Legacy

By JOHN BRANCH

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Terrible Towels buoy a network of group homes for the developmentally disabled.

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